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Art

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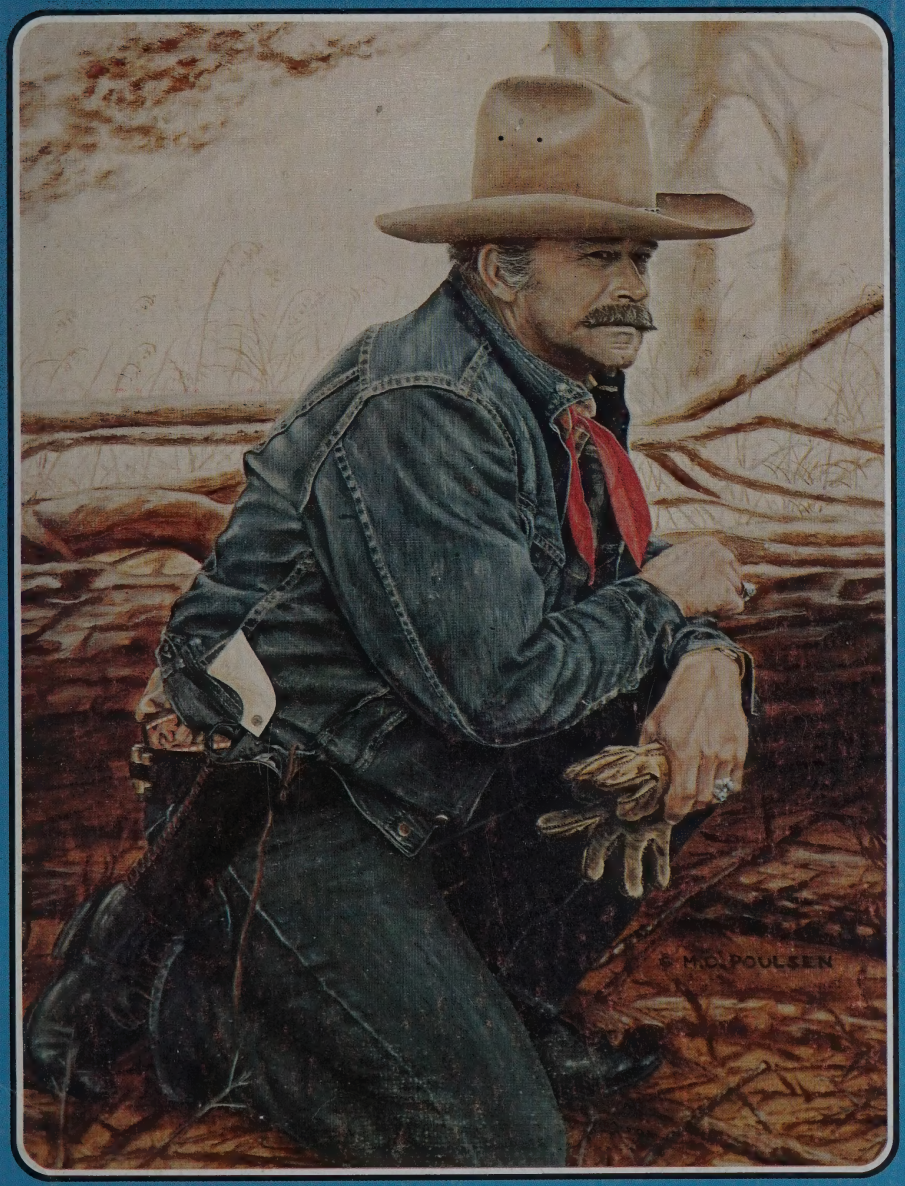
JANUARY/FEBRUARY 1981

art west

art of the west and western heritage



In this issue

Robert Lougheed CA

Ben Nighthorse

M. C. Poulsen

Marjorie Reed

Hal Sutherland

TONY EUBANKS

30 X 40 "The Horse Trainer" Oil

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Art Events, Art News and In Review are written to keep you informed on the Western art scene.

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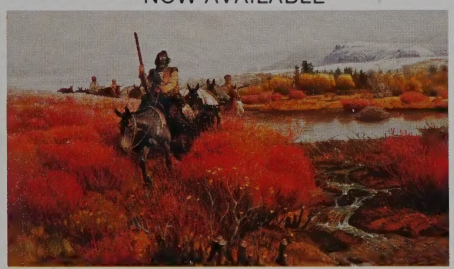

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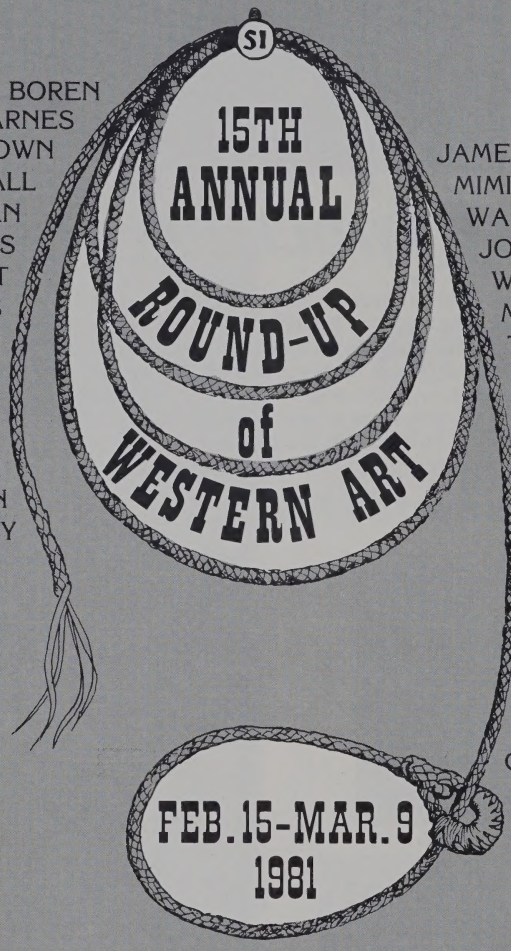

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In August, 1979, those in charge of arrangements for the annual Rendezvous of Western Art show in Helena were delighted to hear from *Newsweek* Magazine that it was sending out a reporter and photographer to cover the event. The young lady correspondent interviewed artists, collectors and colorful Mountain Man models, and the cameraman took pictures of everything from a tour boat trip through the Gates of the Mountains north of Montana's capital city to the Quick Draw excitement at Frontier Town, the recreated log and boulder village atop the Continental Divide to the west.

No one expected the result would be an in-depth feature in a forthcoming issue of *Newsweek*. But what did emerge was a disappointing overview of art in the American West, and a hastily done overview at best. The Rendezvous events were just mentioned, and the energetic cameraman saw one tiny picture emerge from his efforts.

A year later, in its issue of November 24, 1980, *Time* Magazine devoted the better part of three pages to the highly successful Cowboy Artists of America show in Phoenix, Arizona. True, it was not published in the Art section of the magazine, but rather under the American Scene heading. But it did thoroughly cover the show, many of the Cowboy Artist participants, and it cited the impressive financial figures.

Moreover, even with the slightly tongue-in-cheek vernacular used by correspondent John Skow, it was no put-down. It told it like it is: Western art, when it is well done, can no longer be held up to snobbish derision or treated with a patronizing pat on the head by those who still think the only proper place to hang it is in the family rumpus room.

"The fame and money clearly bring considerable satisfaction to these Westerners," Skow wrote. "Yet there is a common note to their recollections, expressed for the most part without bitterness, but not without hurt. Most of them seem to have been obsessed from childhood with the notion of painting horses and cowboys — not simply painting, and not simply passion for the West, but the two bound up inextricably. Virtually every man was made to understand, on his first contact with the teachers and critics who guarded the doors of the art world, that representational art was not to be taken seriously, and that art depicting cowboys, was kitsch, so corny as to be laughable. . ."

Skow pointed out that sentiment and nostalgia undoubtedly play large roles in the popularity of Western art today. And yet a very high level of skill, and a feeling of bedrock belief pervades every good piece of Western art. The skill and the belief combine to make it valid and save it from banality and triteness.

We believe that these verities apply to all good practitioners in the field today, and may their kind increase and prosper.

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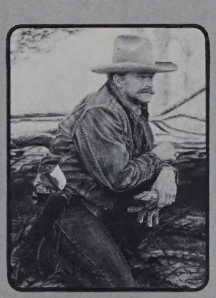

the cover

CHUCK POULSEN, OUTFITTER (1925-1977) - oil - 14x11½
M. C. Poulsen

"He was the best he could be at everything he did and he taught me to be the same." This painting is eloquent testimony to that quote from the article on Mike Poulsen in this issue. ART WEST is pleased to share this great painting from the artist's collection with our readers.

Jack Richards Photo

art of the west and western heritage

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JANUARY/FEBRUARY, 1981

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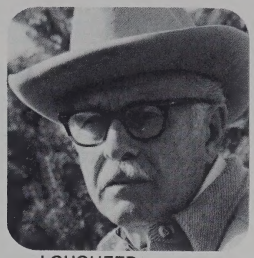

LOUGHEED

NIGHTHORSE

POULSEN

in the next issue

- JAMES BAMA whose art needs no introduction. He is a living legend.
- DON GRAY who is one of the brightest new artists in the Northwest.
- TOM KNAPP who has finished his series of ten Indian dancers. See them together for the first time.
- HANK LAWSHE who has twice the fun and three times the adventure as he paints the West.
- GINGER RENNER who is a knowledgeable professional with an abundance of humor and charm.
- WILLIAM STANDING the Assiniboine artist who embodied the humor and tragedy of his people.

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"The Death of Almighty Voice" *Edition 36*

The tragedy of history is that incidents of great personal courage sometimes remain obscure and forgotten in the larger conflict. In Canada, long after the second Riel Rebellion had failed, the dream of the Crees to stay with the Metis Nation was gone forever. The Plains Cree reluctantly returned to the reservation which the great Mother Queen had set aside for them.

Acting outside of Canadian law, ALMIGHTY VOICE and two Cree companions were trapped in a grove of trees. After days of battling local authorities, they refused to surrender. Two troops of Northwest Mounted Police were called in and still the Crees held out. Cannon on a ridge poured destruction into the little grove of trees day after day. Quite suddenly, at last, they broke away and ALMIGHTY VOICE knew the ultimate freedom of death.

In the face of great odds, valor is more than the act of being brave, and different men will continue to die for different reasons. Some will die from a sense of honor or for great faith or for as little as a woman's smile. What Almighty Voice stood for can be guessed at, but never known. What is sure - this standoff will remain one of the great acts of courage in Western history. This, then, is simply nothing more than my tribute to the last of the fighting Crees. - Bob Wood

Bob Wood

"The Death of Almighty Voice"

Bob Wood is a member of Grand Central Galleries in New York City.

For more information, write for a booklet or call:

American Heritage Bronze

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art news

CANADA

Vancouver Art Gallery in Vancouver will present Montreal artist, Irene Whittome, in a show from January 17 to February 22. An exhibition of photographs entitled *Corners (Pyramids) N.Y.* will open February 28 and run through April 5. Framing and the perception of architecture through the camera provides the subject matter.

Two new prints by Garibaldi Highlands artist, **Jeene Chevelle,** will be released before the end of February. The prints, of baby cougars and raccoons, will be shown first when Jeene travels south to the MONAC and C. M. Russell shows.

A one-man show for John Revill will open February 19, at **Collectors Gallery Ltd.** in Kelowna, B.C. The gallery also features the work of Jack Lee McLean, Harold L. Lyon, Marke K. Simmons, Peggy Day, Graeme Shaw, Arnie Fisk, Harry Heine, Mario Moczorodynski and Dorothy Oxborough.

ARIZONA

The Red Rock Volunteer Ambulance Service in Frank McCarthy's home town of Sedona will be the recipient of the proceeds of 150 prints of *A Time of Decision.* This new McCarthy limited edition print issued by **Greenwich Workshop** will help the sole source of mobile emergency medical care in the Sedona area to equip a new four-wheel drive ambulance.

Beverly Wiebusch will be the artist featured at **West Side Gallery** in Phoenix in a show opening January 25 and continuing until February 7. Gallery regulars include Jasu Alagia, Jane Allen, Don Bendel, Julia Booth, Denny Carley, Jacqueline Schulz, Ellery Gibson, Kevin MacPherson, Jim Halloran, Lora Pennington and John Soderberg.

Paintings by Ana Maria Pecanins will be shown beginning January 18 at **The Martin Gallery** in Scottsdale. February 15 will bring the paintings of David Chethlahe Paladin to the gallery.

A collection of drawings, books, letters and photos to delight the Will James collector can be found at **Arizona West Galleries, Inc.** in Scottsdale. E. I. Couse, C. M. Russell, Bill Gollings, Henry Balink, J. H. Sharp, Nick Eggenhofer, W. H. Dunton, Maynard Dixon, Edgar Payne and C. O. Borg work is also featured.

Ianuzzi Night Gallery, in Scottsdale, regularly features the work of Harry Bertoia, George Rickey, Kenneth Snelson, Jack Zajac, Lyman Kipp, Conrad Marca-Relli, Deborah Remington, Dennis Jones, Fernando Botero and Paul Wunderlich.

El Prado Galleries has expanded again with the opening of the **El Prado Gallery Patio Azul** in Tlaquepaque Village. The new venture features southwestern art with a contemporary approach. Two other El Prado galleries, Sculptured Arts and Tierra Madre, also in Tlaquepaque Village, offer authentic Indian arts and crafts. The original gallery continues to present works by James Reynolds CA, Dan Mieduch, Harry Schaare, Vaughn Shoemaker, Terrence Hick, Roy Grinnell, John Marsh, Patti Canaris, Mikael Redman and Bob Grieves.

The pottery of Grace Medicine Flower will be shown at **Gallery 10, Inc.** in Scottsdale from February 20 to March 13. A retrospective of graphics by Paul Pletka will be featured from March 15 to the 26th.

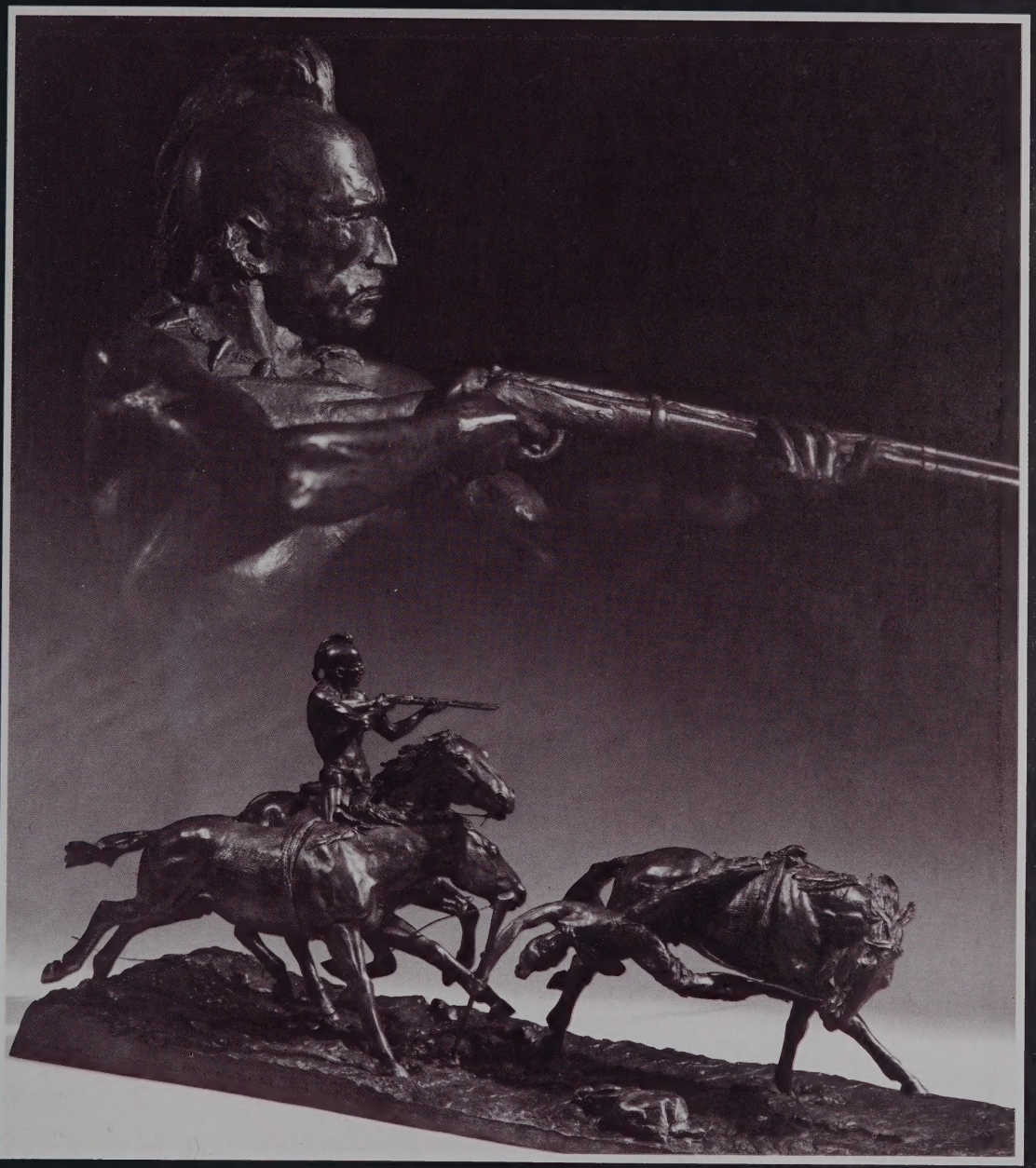
Pastels and oils by Gary Gore and jewelry created by Gretchen Gore are regularly featured at the **Sweetwater Gallery of Fine Art** in Sedona. Other gallery artists include Tom Darrah, Charles Cross, Ben Konis, Gary Myers, James Rome, Maxine Green and Rick Parnell.

A summer visit to Arizona provided inspiration for James Conaway's abstract landscapes to be featured at **C. G. Rein Galleries** in Scottsdale opening on January 23. Maxine Masterfield's watercolors will be shown at the gallery in February and fiber sculpture by Sally Anderson is scheduled for a show in March.

Opening on March 1, at **Marilyn Butler Fine Art** in Scottsdale is an exhibit of paintings, monotypes, sculptures and lithographs by Fritz Scholder.

(Continued on page 14)

Dante V. de Florio



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art news

(Continued from page 10)

ARIZONA

Main Trail Galleries will hold their eighth annual exhibition of the paintings of southwest watercolorist Jeffrey Lunge from January 24 to February 1. Paintings of wildlife artist Ted Blaylock will be shown from February 28 to March 8. Bronze artists to be featured are Daro Flood in January, Richard V. Greeves in February, and Grant Speed in March.

CALIFORNIA

Esther Marie Versch

Esther Marie Versch WAOAW, of Altadena, received the first place popular vote award in the watercolor division at the Death Valley open show.

Betty Billups WAOAW exhibited her work at the recent Saddleback Western Art Gallery and won first place in mixed media and a second place in the oils division. She also garnered a first place in mixed media at the Pacific Art Guild in Westchester.

Ron Crooks, of French Gulch, and Lathrop of Auburn, founding members of the **American Artists of the Rockies Association** will be among the artists featured at the Second Annual Invitational Southwest Rendezvous of Western Art in Tucson on February 17.

The Files Gallery in Big Bear Lake has added bronzes by Victor Riesaw and the work of Robert Transpota. Artists regularly shown are Charles L. Cochrane, Noberto Reyes AICA, Andrew Degosta AICA, Lyle V. Ball AICA, Parker Boiydole AICA, Clair Jones and Charles Allen.

Limited edition prints from Greenwich Workshop are available at the **Art Cottage** in Corona. The gallery schedules four one-man shows each year.

Southern California artists Louise De More and Lynn Salander are featured at **Longpre Gallery** in La Canada Flintridge through the end of February. March and April the gallery will show the wildlife art of Della Mae Mazy.

Cody Gallery in Los Olivos announces that they have been selected by Willian Schlesinger to display his original oils and serigraphs reflecting architectural themes. March 7 is the opening of a two-man show at the gallery for Don Miles and Rick Hagen.

The 28th Annual Conference of **Northern California Handweavers** will be held on May 16 and 17 at the Marin County Civic Center in San Rafael.

Award winning bronzes by Maher Marcos, paintings by Frank McCarthy and watercolors by Evil Knievel are available at **Eagle Art Gallery, Inc.** in La Jolla.

(Continued on page 18)

R. V. GREEVES

KIOWA 6 feet

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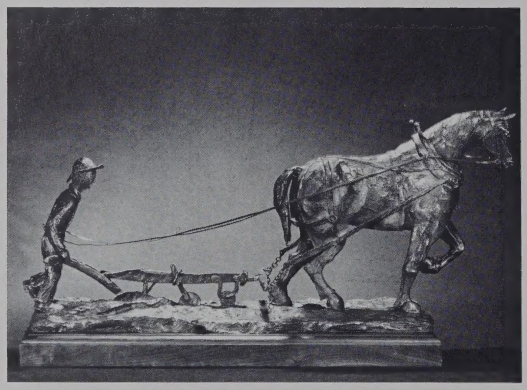

THE PRAIRIE QUEEN Bronze Edition: 15 h 15" w 8"

THE PRAIRIE QUEEN - Not the massive draft horse straining against the tugs, but the oak-beamed single bottom plow was the prairie queen. This dramatic bronze moves with the majesty and pride of a pioneer farmer and his partner, the horse, as they helped "tame the west". Number four in a 12-part series.

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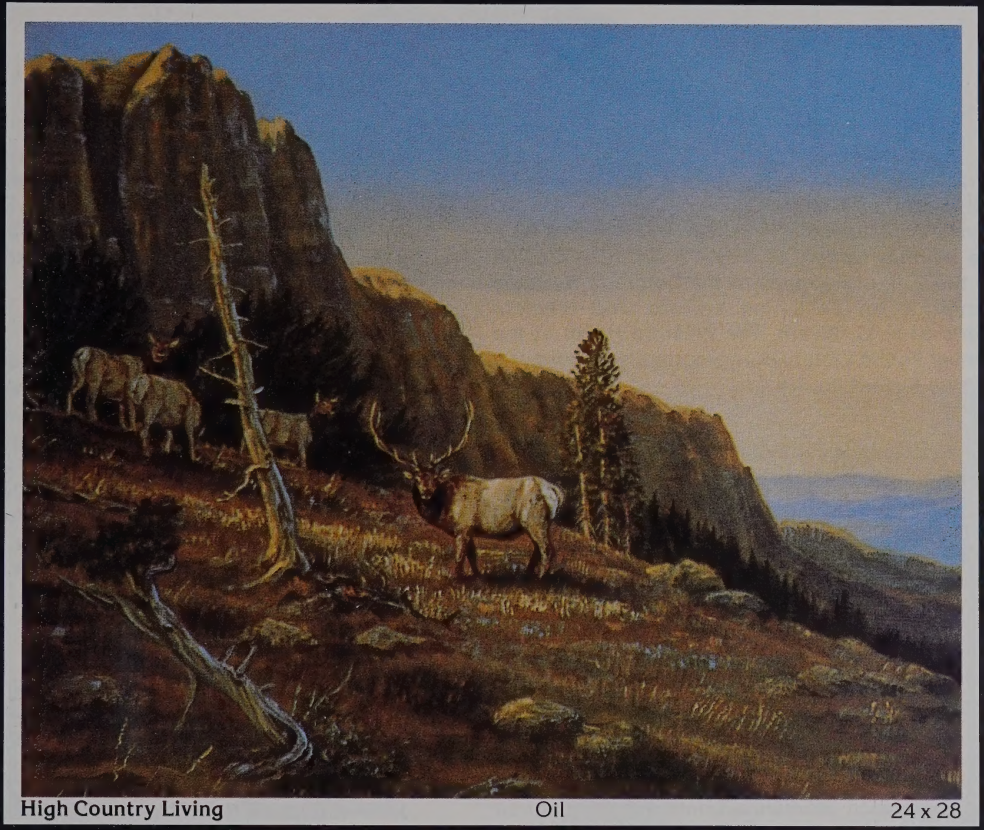

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art news

(Continued from page 14)

COLORADO

Two of Denver's major museums and the city library will feature exhibitions from the **Buffalo Bill Historical Center.** Through February 15, the Denver Art Museum will exhibit *Masterworks from the Whitney Gallery of Western Art.* Also closing on the 15th of February at the Colorado Heritage Center is an exhibition entitled *The Western World of N. C. Wyeth.* The Western Room at the Denver Public Library is appropriately the site of a *Tribute to Buffalo Bill Cody.*

The **American West Galleries** in Loveland is featuring watercolors by Richard Schilling. Through the end of January the gallery has a Western art show featuring G. Metz, T. Blaylock, J. Flores, C. Cross, L. Budge, H. Antis and limited edition prints by Bama, McCarthy, Calle and Bateman.

Posters and lithographs by R. C. Gorman, posters and etchings by Norma Andraud, etchings by Sandy Scott, watercolors and oils by Hal Rice, bronzes and pastels by Jay Eighmy, lithographs by Frank Howell, watercolors by Sheila Langlois, embossed etchings by Evie Hickman and Greenwich Workshop prints are all featured at the **Forum Art Gallery** in Fort Collins.

The *West and Southwest* is the event at **Applewood Art Gallery** in Applewood. Impressions of Navajo land and western landscapes by Demaris Olson, Mel Fillerup and Michael Zittel are being shown at the gallery.

Gallery 10, Inc. has announced its Aspen winter show schedule. Antique European posters will be featured January 29 to February 18. Paintings, sculpture and graphics by artist Sam Maitin will be shown from February 19 to March 11. Opening on March 12 and continuing until April 2, will be an exhibit of important 19th and 20th Century American Paintings.

De Colores Art Gallery at Cherry Creek in Denver is featuring landscapes of the Tetons and the Rocky Mountains by Jorge Tarallo Braun. Ramon Kelley PSA, John Mendoza NWS, and Kathy Glidden are among the artists whose work may be seen at the gallery.

CONNECTICUT

Greenwich Workshop announces a new print. It is the first limited edition print of world-famed John Wayne to be authorized by his family. The Bob McGinnis work will be available this fall and depicts the artist's recollection of one of Wayne's most popular movies, *The Searchers.* Artist, Don Stivers, has been added to the Workshop group and his first print will be available this fall.

IDAHO

The **Wood River Gallery** in Ketchum will feature a one man show by Santa Fe artist Dave Powell. The show opens January 24 and continues until February 8.

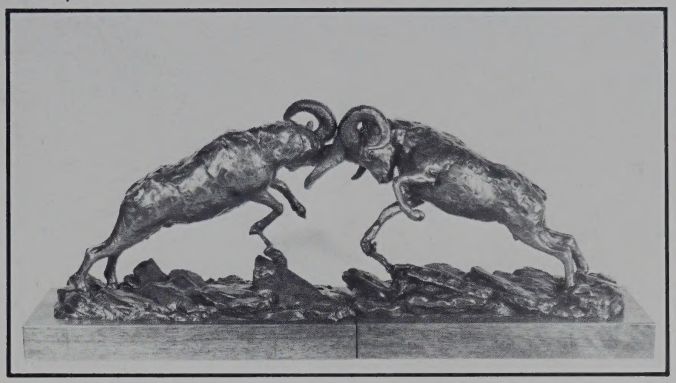
Janene Grende Utter has been researching and painting for her schedule of art events. Included and on the agenda were the Invitational MONAC Wildlife Art Show, the Rapid City Boys' Club Show and the upcoming MONAC Show and the C. M. Russell Show. Janene's first limited edition print *Frosty Morning Pheasants* will be available at the MONAC and Russell shows.

KANSAS

Artist Danny Whitehead of Westwood Hills won both top prizes in the **American Royal Horse Show Program Cover Contest** held in Kansas City, Missouri. His painting *Dress Rehearsal* was chosen Purchase Award Winner and *In The Beginning* won the First Award of Merit.

(Continued on page 22)

Bunny Connell



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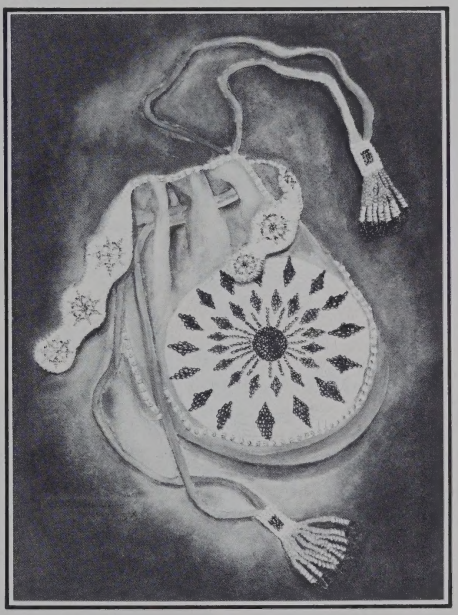

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art news

(Continued from page 18)

MINNESOTA

Voyageur Art of Minneapolis recently conducted its first wildlife and Western art show which featured wildlife artists John Green and Mario Fernandez, watercolorist Larry Green and Western artist Derk Hansen.

The **Shakopee Sports Center Gallery** in Minneapolis will be the featured gallery for display of the 1981 State Waterfowl Stamp finalists.

The Gallery of Burl in St. Paul completed a month-long open house in its new location. Each day of the month, a different artist was featured.

Artist **Derk Hansen** of Woodbury has a limited edition print portraying a mountain man coming down out of the mountains after the first snow. *Early Snow* was released during an active Hansen show schedule.

Mario Fernandez has released his first limited edition print. Entitled *Portrait of Ringneck Pheasants,* the edition numbers 350 prints and depicts the game birds in a winter background. The artist is currently painting for two upcoming shows.

Work is continuing on the series of bronzes depicting the Western heritage of Minnesota being created by **Art Norby** of Willmar.

Roger Preuss FIA, of Minneapolis, is one of only two wildlife artists to be included in *Who's Who in America.* In addition, he is the only artist in history to create exclusively all of the art for two different twenty-four page educational nature calendars, both published in full color concurrently for many years.

MISSOURI

A painting entitled *Dress Rehearsal,* by Danny Whitehead of Kansas, has been chosen Purchase Award Winner in the **American Royal Program Cover Contest.** The painting will be reproduced on the cover of the 1981 American Royal Horse Show Program. The Royal is held annually in Kansas City.

MONTANA

A gala Valentine party and a *Whiskey Painting Show* with art works no larger than 8 x 10 will be held at **Ponderosa Gallery** in Kalispell. The date, of course, is February 14. Gallery regulars are Frank Hagel, Tom Sander, William Jasper, Tom Saubert, Paul Surber, Gerry Metz, Shirley Arrants and Bill McCusker.

Crumbacher Gallery in Billings features the original work of Janene Grende Utter, Mike Kosorok, Jim Poulson, Nik Carpenter, LeRoy Greene, Mike Capser, Pamela Harr, Harvey Rattey and Ben France. A large variety of limited edition prints are always available. The gallery is the publisher of the first limited edition print by Janene Grende Utter.

Pamela Harr and Harvey Rattey

Western sculptors, **Harvey Rattey** and wife **Pamela Harr,** of Bozeman, have returned from a two week show in Koln, West Germany. Their exhibition of more than twenty bronzes was a sell-out. Harvey was interviewed on the local radio station while in Germany and stories appeared in several of the newspapers. A Koln television newscast opened with a special feature on the exhibition and artists.

(Continued on page 26)

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Bridger & Russell at Young's Point

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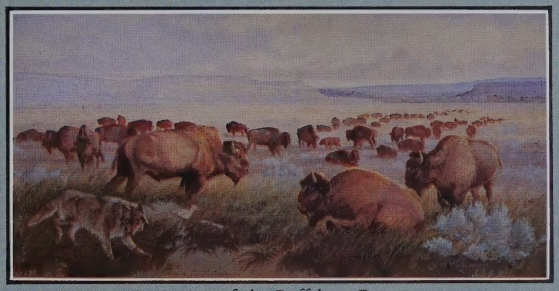

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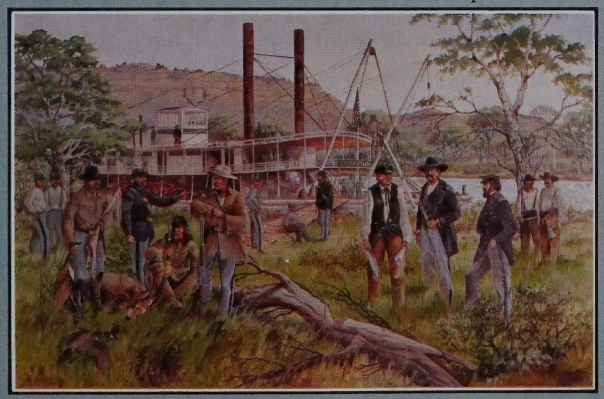

Queen of the Yellowstone

Coulson, Oasis of Joy

art news

(Continued from page 22)

MONTANA

Gary Carter

A corporation to publish limited edition prints has been formed by **Gary Carter NWR** of West Yellowstone. Six Carter paintings are being issued as prints. Two of them are now available at Gallery Select in Seattle and Flathead Lake Galleries in Big Fork. With this move, Carter joins many artists working in the field of Western art who are making their work available, in the form of limited, numbered and signed editions, to a broad spectrum of collectors.

Thomas Minckler Rare Book and Western Art Gallery in Billings offers a selection of books related to Western Americana. The gallery specializes in Montana material such as newspapers, prints, maps and warrants. Artists J. K. Ralston, Leroy Greene, William Standing, Bill Hill, Will James and Gary Schildt are among those whose works may be seen at the gallery.

In Helena the **Montana Gallery & Book Shoppe** has art work by Bob Morgan, Newman Myrah, Verne Tossey, Don Prechtel, Harley Brown, Mitch Billis, Bob Kercher, Tucker Smith, Shorty Shope CA and A. Hooker Fay.

Featured at the Second Annual Invitational Southwest Rendezvous of Western Art in Tucson, Arizona, February 17, will be the art of **Shirley Arrants** of Bigfork. She is a founding member of the American Artists of the Rockies Associations.

Billings artist **J. K. Ralston,** who is a member of the Cowboy Hall of Fame, was a featured guest at the Western Art Gallery Show at Kansas City, Missouri. The show coincided with the American Royal Livestock Show and offered the work of more than twenty Western artists.

More than 500 artists are represented in Missoula at **Marie's Art-eries.** The gallery also offers an extensive line of artist's supplies, custom framing, ready-made frames and mats. Scheduled are art classes and *Saturday Afternoon Live* each week from 2:00 to 4:00 p.m. to meet the artists and view demonstrations painting and sculpting.

Arlene Morgan of Havre literally raised the roof. She has a new second story studio and her pen and inks, pastels, oils and acrylics are on display. She is working on a series of *Little Rockies* landscapes of the north central Montana area. The artist has work in the First Security Bank Gallery through January.

(Continued on page 72)

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WHEN STARVATION IS A FLINCH AWAY Gary Carter Courtesy of the artist

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THE COURTLY COWBOY

ROBERT LOUGHEED

by Pam Hait

Robert Lougheed is an unlikely cowboy. He wears the outfit well, but even in plaid shirt and levis, he imparts a courtliness, an innate gentleness which is more uptown than down-home. So it came as no surprise, lunching with him during a hectic day at the Cowboy Artists of America show in Phoenix last October, that Lougheed was anxious to speak about his recent trip to France. But before delving into that topic, we spoke generally for a while about his background, interests and philosophies.

Bob Lougheed's paintings have the required western flavor but it is his wildlife paintings which speak most clearly of his roots.

"My first subject matter was horses and cows," he began. "I don't paint straight landscapes."

Unlike many self-taught members of the CAA group, Lougheed speaks proudly of his training, received at the talented brush of Frank Vincent DuMond.

"I studied with him for seven years." he explained. "DuMond lived at Gauguin's studio. He was there at the tail end of the impressionist's time and talked of them to me. I worship him as much as the impressionists. It became a part of my soul."

"You see," he cocked his head just a bit, lapsing into a teacher's role unconsciously, "I feel strongly that Western art is fine art and must be well painted. As a painter we paint sunlight on things — not the things."

David Marshall Smith Photo

DUST TRAIL OF THE BELL REMUDA - watercolor - 20 x 40
Gold Medal Winner, 1980 CAA Show, Watercolor

David Marshall Smith Photo

DEER ON THE EDGE OF MARCH - tempera - 20 x 40
Silver Medal Winner, 1980 CAA Show, Other Media

It was Bob Lougheed who sat on a lawn chair, easel propped up in front of him, painting a Santa Gertrudis bull during the Western Heritage Sale in Houston last May. He was demonstrating a technique that he loves best and feels most strongly about — painting from real life in the sunshine.

"The impressionists are masters at sunlight," he said. "That's why I worship at their shrine. The great joy of a wonderful painting is the quality of the effect of light and shadows."

A tall man, with white hair and mustache and expressive hands, Lougheed composes his thoughts before speaking, and then uses an impressive flow of words and ideas, much like a kindly professor explaining concepts to a class.

"I'm not a teacher," he says in answer to a question, "but I do help some young men who want to study. My main advice is 'paint from life; not from photographs'." He continued to say that while he believes that a photograph can be a quick helping aid, it is never a substitute for real life.

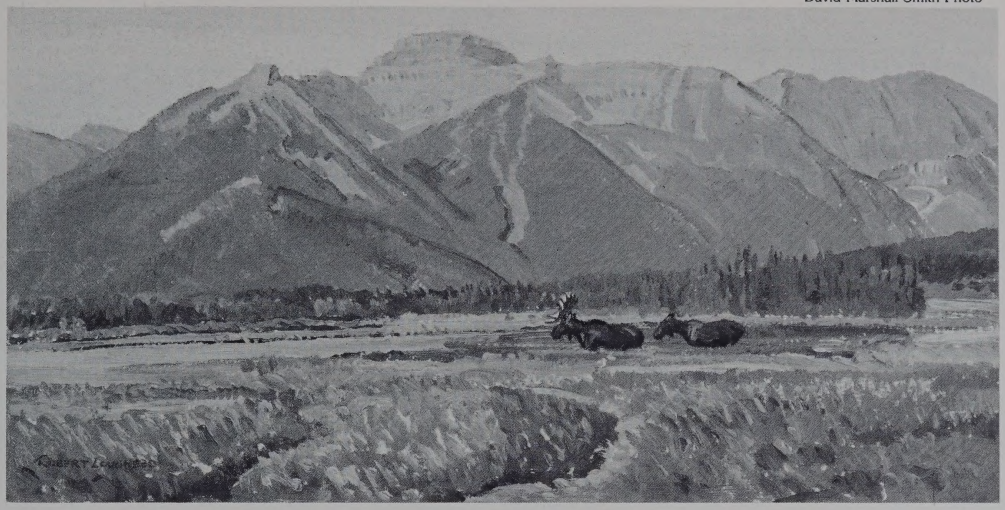
Life painting is a concept which Bob Lougheed treasures. Raised in Ontario, Canada, on his father's farm, his art has been recognized for over forty years. Painting for fine galleries, then, is not new for him. Yet like so many other members of the Cowboy Artists of America, he first achieved success as a commercial artist. His particular coup was designing the "Flying Red Horse" for Mobil Oil. Through the years, however, the Cowboy Artists have awarded him half a dozen gold medals for many media. His latest was in 1980, for his watercolor *Dust Trail of the Bell Remuda.*

"I left the farm as a kid in 1929," he related between bites of a largely neglected lunch. "I got a job in Toronto at $18.00 a week. From there I went to a newspaper where I started in production and cartooning, but it wasn't long before I was drawing people, too, and from then on I did illustrations. At the age of 25, I told the newspaper that I needed to study art and met DuMond and started all over. I realized that I wanted to be not only an illustrator, but wanted to carry this over into the fine art field. I knew at that moment that I wasn't being advised right until I met DuMond."

David Marshall Smith Photo

CARIBOU WASH - oil - 12 x 16
Painted from life in Kotzebue, Alaska

David Marshall Smith Photo



IN THE QUIET OF PILOT MOUNTAIN - oil - 10 x 20
Painted on location in Alberta, Canada

He is adamant about maintaining that line between fine art and illustration: "When I was in New York, I was asked to do some calendar art for a large company. I told them I would, if they would use my fine art for calendars. They did." He added candidly, "I believe that it is up to the artist to handle this aspect; you cannot leave it up to the commercial businesses."

When asked to elaborate on the fine points between art and illustration he answered easily: "An illustration is a decorative spot on a paper and attracts a reader. Fine art is a painting you want to live with on the wall. Too many illustrations are much too active to live quietly with. The time of the illustrators was a great stepping stone for fine painters."

He chuckled some, remembering those days: "You know, when I was in New York illustrating, it was the era of the pretty girl. John Clymer used to say to me, 'Why not forget the horses and do pretty girls?' Now Clymer's doing horses!"

Lougheed never could get those horses out of his mind. Nor could he shake the memory of the Canadian Rockies. For the last few years he has managed to spend several months on location in Canada, painting. But it was the 1980 trip abroad that he spoke of most glowingly. He and his wife, Cordy, left their Sante Fe home for Central France for a glorious month of non-stop painting and French village life. How was it?

He beamed. "We lived in Chadrat, a French village four and a half hours from Paris by train," be began. "There were rolling hills and small mountains and vineyards and farms just like I knew in Canada. I was right at home there, although the man we lived with, Louis, didn't speak English. Cordy's friend, Louis's wife, was the go-between for us. I was painting the farm country in France, but also the horses and cows. You know those were the same Belgian horses I used as a kid! Nothing felt strange to me; I was right at home. The atmosphere was so soft and beautiful . . ." His voice trailed off as he almost — but not quite — transported himself away from the Phoenix restaurant and back to the French village: "I came away with the feeling that I was right all these years . . . that this is the way to do it. It was wonderful to walk the land that the impressionists walked. There was something sacred about it . . . that soft light and atmosphere."

As he spoke, he relived the summer. Each impression seemed as vivid as if he had just left that morning. "You know, there was this local fellow who posed for me, Perot. He posed two hours one morning primed with wine every twenty minutes. But he wouldn't come again — too much work. Yet, when I painted him, the villagers recognized him." He smiled, remembering the excited chatter and fingers pointing at the painting.

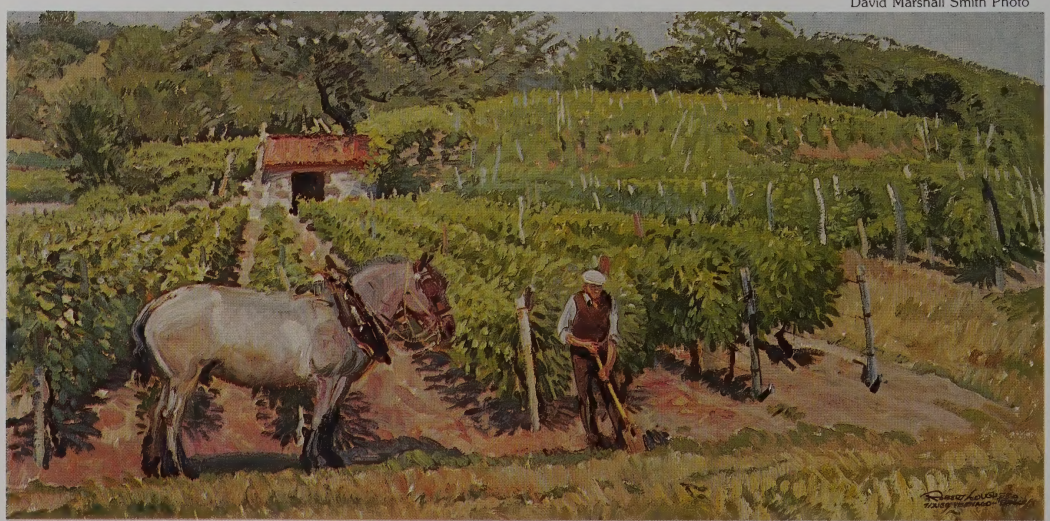
"I decided that France grew for artists,"

Courtesy of Harrison Galleries

David Marshall Smith Photo

ON THE PLATEAU ABOVE SAINT SATURNIN - oil - 12 x 24
Painted on location in France

David Marshall Smith Photo



TIXIER VINEYARD - oil - 12 x 24
Painted on location in Chadrat, Puy de Dome, France

Courtesy of Harrison Galleries

David Marshall Smith Photo

ON THE STREETS OF CHADRAT - oil - 12 x 16
Painted on location in France

Lougheed mused. "Time and time again I stood on a mountainside with the vineyards all around, and bells would toll every fifteen minutes, and the soft light infiltrated everything. And I'd be painting somewhere and the French people would come right up and say, 'Hello.' They were wonderful to us."

It is difficult to imagine anyone not being impressed with Robert Lougheed. While it is clear he is a stern taskmaster for himself, his genuine delight with his art, his life, and now France is impossible to overstate. There is a quiet certainty about him that comes from years of working hard at his art. He has put in his time polishing his approach to painting and it leaves him at ease when discussing his own or other artists' work.

Continuing his description of the summer trip, Lougheed added, "One of the very touching things that happened concerned the farmer with whom we lived. He had spent years in a German prison camp during World War II. Today he and his wife live in a beautiful old stone house with arches. In fact, the entire village is filled with beautiful arches. And they don't know it. I hope that one message I left was that they live someplace beautiful.

"I would paint Louis and his horse often. For a month, he'd come and look at the paintings. The day before we left he said, 'Louis is go to America'."

He stopped a moment, toying with his lunch a bit while he remembered the incident. "Oh, yes, we're going to go back. It was too wonderful not to relive it with a second trip."

David Marshall Smith Photo

THREE OF A KIND - oil - 12 x 16
Painted from life in Penticton, B.C., Canada

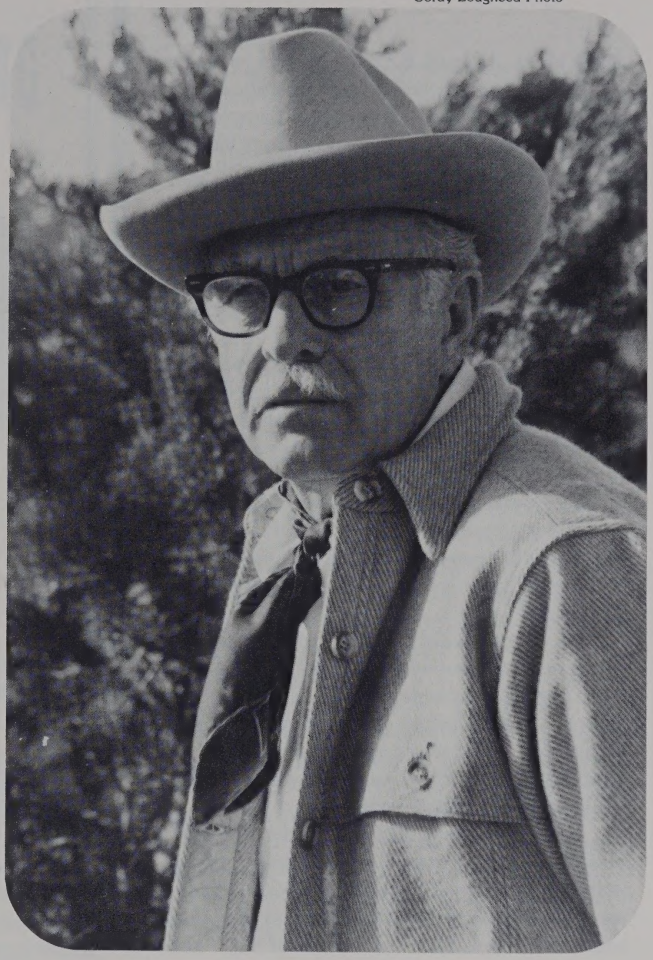
Memories of the summer continued to tumble out during the hours we spent that afternoon discussing the experience. "One day we'd driven out from the village through the winding road and the cattle grazing in the harvested fields of grain. I saw these magnificent arches and then this handsome chateau and I just had to stop, set up my easel in the road and begin to paint. A car pulled up and a man began speaking to me in French. Gradually I caught on to what he was saying. It turned out that I was painting the home of the President of France!"

With all his emphasis on his art, Bob Lougheed insists that he isn't regimented. He only paints when he feels like it. But in the next breath he said, "I'm probably working harder now than ever. I came home from France with thirty-three paintings finished in just twenty-four days. It was a compulsion." He added that he has many unfinished paintings in his mind, noting that "this is something we artists have that money cannot buy."

He emphasized, "I paint for myself. My paintings of France are hanging on our walls so that Cordy and I can relive our experience."

Lougheed acknowledged that he has been fortunate to have avid collectors. "I didn't even know that one man has thirty of my wildlife paintings. Someday his collection is going into a museum. I have a couple of young collectors who buy pictures on time. It thrills me no end that one paid $50 a month to own one of my paintings." He added that his art doesn't come on the market very often, and that he has sent many paintings to Montreal over the years.

Cordy Lougheed Photo



These paintings show the results of the technique that Robert Lougheed loves best and feels most strongly about — painting from real life in the sunshine.

Thus Lougheed today is more an international than a Western artist in many respects and yet for all his wordly interests, he remains very much the cowboy artist. He speaks knowledgeably of Charlie Russell and described one period when Russell's work changed from browns to a beautiful atmospheric period. Recently he said that he had a chance to discuss this with Ginger Renner, who along with her husband, Fred, are authorities on Russell.

Lougheed believed that Russell's painting changed then because of his meeting up with Philip R. Goodwin, an eastern painter of that time.

"Ginger confirmed for me that the two artists had indeed painted together," he said.

As we prepared to leave, he added that the Goodwin-Russell collaboration and its results are for him an excellent example of how artists can help each other.

"It is also how the CAAs can help each other," he said. "I know that I cannot teach an artist how to paint, but I do try to create an understanding of what is going on about the world — of what he has to deal with."

One of the artist's fans stopped by just then to say hello and express his admiration, as had so many during the CAA Show. Robert Lougheed tipped his hat just a trifle, and shook hands with a grave smile. Then off he went, a tall, courtly gentleman with white mustache and cowboy hat and faintly clipped Canadian accent. An unlikely cowboy? Maybe. But a most likely (and most likeable) artist. ■

WHEN Richard B. Duffy began working part-time for the Montana Historical Society almost three decades ago, the world of fine arts was totally remote from his life. He was a business major at Helena's Carroll College. After graduation, he began working at the Society full-time, eventually becoming business manager and comptroller. But his days were filled with budgetry and financial matters; fine art, except that practiced by some of his artistic colleagues, played a small role for him.

Today, Dick Duffy owns and operates the Montana Gallery and Book Shoppe at the Colonial Motor Inn in Helena, dealing with notable professionalism in fine arts and books, especially those devoted to the American West. He wraps his life around fine art and artists, authors and researchers, treating them all with the straight-shooting honesty so much admired (and sometimes rare) in the milieu in which he works.

He takes special pleasure in encouraging young artists, those who have not yet "arrived" when they first present their work to him. "It really is a good feeling to see them develop," Duffy says. "We've given a lot of one-man exhibits and sales for artists when they are showing to the public for the first time."

The "we" he refers to includes his wife, Mary Ann, who shares gallery responsibility with him, and who is especially active in arranging the tastefully done show openings and open houses which feature the works of new and recognized artists alike.

Some of the new artists the gallery has featured have gone on to such popularity that it is hard to keep their works on hand. But even those who have other lines of work but who pursue fine arts for pleasure, find a home at Dick's gallery. There is Dr. Clem (Bud) Shafer, a busy Helena osteopath, whose watercolors and acrylics have gained a new freedom and depth of expression. There is Wayne Whitney, a Helena architect, whose landscapes sell with amazing speed. In November, 1980, Duffy presented Loren Kovich, a young Helena watercolorist, who is not yet painting professionally.

Dick says the work of all these artists is fun to sell, particularly to someone who's buying for pleasure instead of for investment. "It doesn't matter if it's a $45.00 or $50.00 piece, or one selling for several thousands of dollars," he says.

Dick Duffy does not claim the credit, but many artists who displayed their work with him early in their careers have gone on to great success. One of his favorites is Mitch Billis, a superb watercolorist for whom the Montana Gallery has held three one-man shows.

"Actually," Dick says, "I have carried Mitch's work for only four years, but in that time I have really seen him grow. In fact, he's my best selling watercolor painter of all time. Now he lives in Maine after quitting his prof's job at Montana State, but he still comes back to Montana to paint and most of the things he brings me come from his Montana trips. They invariably sell right out."

Also coming in for high praise is Tucker Smith, a young artist who lives at Clancy, near Helena, and who earned his artistic spurs after beginning his career as a computer programmer. Older and with a long commercial art career behind him is Newman Myrah, once a resident of Deer Lodge, Montana, but now working out of Portland, Oregon, with growing success.

Today all three of these men — Billis, Smith and Myrah — are members of the Northwest Rendezvous Group, an organization of regional artists whose annual shows in Helena

STRAIGHT SHOOTING AT THE MONTANA GALLERY AND BOOK SHOPPE WITH DICK DUFFY

by MARY FENTON

are increasingly excellent. Much of that excellence and the professional way in which they are planned and executed is due to the behind-the-scenes industry and expertise of Dick Duffy — a circumstance which he was too modest to tell this writer.

It is difficult, indeed, for Dick to talk much about himself; he would much rather talk about the artists whose work he admires and many of whose careers he has launched or enhanced.

"One artist I really want to talk about," he told me, "is the great sculptor, Jack Weaver. Before I opened the gallery doors after I left the Historical Society in 1970, I had cast a piece of Jack's. That's really what kept me going for the first two or three months. The sculpture was an Indian catching an eagle, entitled *Trophies for the Brave.* I love all of Jack Weaver's work, but this one was so important to Mary Ann and me that we kept one cast for our home — one of the few pieces of sculpture we own."

Dick told about his friendship with Weaver, which dates back to 1956, when Weaver, a native of Butte, was curator at the Montana Historical Society Museum. He executed the heroic sculpture of C. M. Russell which stands today in Statuary Hall in Washington, D.C. He went on to a distinguished career at the Smithsonian in Washington and later as a provincial sculptor in Edmonton, Alberta. Today he lives in Hope, British Columbia, and is known as one of North America's finest sculptors.

"Usually I don't flatter myself that we are the only purveyors of the work of one artist, but in the case of Jack Weaver, I have been his sole gallery outlet in this country. He doesn't produce that much any more, but he has wanted me to sell his work, and it has been a mutually satisfying agreement."

Another close personal and artistic linkage that dates back to his years with the Historical Society is Dick Duffy's long association with Robert F. Morgan, who succeeded Weaver as curator at the society and is now a full-time Helena artist. "Bob started showing his work at this gallery," Dick says, "and now he's so busy it's hard to keep Morgan originals on hand. Incidentally Bob is a founder of the Northwest Rendezvous Group."

A representational set of six prints made from Morgan's murals executed during the past two years for the Sheraton Hotel in Billings are featured in the gallery — all of them beautifully conceived historical depictions of early Billings and environs. Duffy proudly says that Morgan's murals represent "probably the largest single art commission ever completed by one artist in Montana."

ASKED about the reputation he has achieved as an "honest art dealer," Dick Duffy noticeably winced. "I don't know if I am," he said, "but I hope so. I always figured I wanted to stay in this business for the rest of my working career. The best way to do that is to be straightforward with everyone I deal with. If I don't shoot straight with them, they'll never come back to deal with me."

His reputation, well earned, has obviously paid off. Collectors and dealers come back to Helena from all over the country to see him again and again. Perhaps for the same reason, people often bring him extremely valuable originals by great artists of the past.

"They just seem to walk in here," he says. I haven't had to go out and look — wouldn't know where to look anyway. They come in by accident — for instance, one very early (1893)

watercolor of C. M. Russell was brought in by an old Helena family whose lawyer advised contacting me about selling it."

Many visitors to the gallery are surprised at the art/book combination. But this, too, is natural and it has paid off. During his years with the Montana Historical Society, Duffy was business manager and one of his big interests and responsibilities was selling books on Western Americana. He knows this field so thoroughly that it has become an important part of his gallery — except that, besides Western Americana, he has added poetry, cookbooks, paperbacks, best sellers.

"I found that people interested in painting and sculpture also read a lot," he says. "And yet it's really strange that some visitors see the art and hardly notice the books. Others are really book fans and think the paintings are for decoration."

As suggested earlier, Dick Duffy is not one to forget old friends. When he opened his gallery on April 12, 1971 ("on a shoestring," as he puts it), the works of ten Helena artists who allied themselves together as the Representational Artists of Helena furnished the main event. Dick still exhibits this group every year with growing success. In December, 1980, as a special Christmas show, all ten RAH artists submitted works in miniature — eight to ten inches or smaller.

Asked about personal hobbies, Duffy said he likes to hunt big game animals when he has the time. But in the course of our conversation, it became clear that photography is his real hobby, one at which he is very nearly professional. He maintains extensive albums on all the art he has handled during the past decade in fine full color photography.

"It's fun to look at these photos, go back and drool over them," he said. "Today some of those works would bring so much money. But that's not the reason I drool. I'd just love to have them in the gallery again."

Asked if he himself ever harbors artistic ambitions, Dick said that many people have asked him that. "I've never lifted a brush in my whole life," he observed, "because I never thought I could paint. Maybe some day when I have time on my hands and I'm minding the grandkids, I'll try." ■

art forum

With this issue, ART WEST begins a new section devoted to reader opinions, candidly stated, on all aspects of Western art. Comments are invited from artists, gallery owners, collectors — anyone who harbors a valid opinion and wishes to express it. The editors reserve editorial judgment in matters of taste and length.

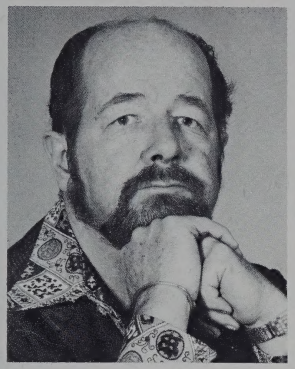
In its issue of November 12, the Billings (Montana) *Gazette* treated its readers to an article reporting an interview with John Canaday, world-famed critic and author. ART CRITIC SLAMS WESTERN ART, blared the headline, while a subhead commented that COWBOY - INDIAN ART IS "TOO GLIB."

That headline treatment of what followed in the piece proved to be a misinterpretation of the total content of the interview, for only seven or eight lines in the first column carried the out-of-context implication so blatantly proclaimed in the headlines.

Two issues are raised here: one is the suspect manner in which the content of the article was distorted by the headline. It smacks of prejudice on the part of reporter Christine Meyers or the headline writer, or both. The fact of the matter is that Mr. Canaday took a very justified swipe at the shallowness that permeates much of what has become a popular art movement. There's no novelty there—no movement of great dimension escapes such infiltration, be it art, music, dance or fast food service. Mediocrity follows after success, inevitably.

The second issue is that the entire treatment of this story and headline is quite in line with a situation I have noted since moving to Montana. There has been a blanket hostility toward so-called "Western art" in certain circles. I'll go a step further and state that the hostility includes most representational art, whatever its frame of reference. The attitude runs along institutional lines—university art departments, certain museums, and the key personnel of many of those places.

From my vantage point of forty years of professional affiliation with art, I have seen a growing abandonment of solid basic teaching of art principles in so-called "institutions of higher learning." Each year, B.A. degrees in art are handed out to young people who are set loose on a career pursuit, totally unprepared to exist in their chosen field. Some go on to achieve teaching certification which licenses them to commit the same disservice to tuition-paying students.



JACK HINES

The system, from the classrooms to certain exhibiting institutions, is replete with fakery. Mr. Canaday's generality about glibness (pulled out of context) can be applied in triplicate to the trash being passed off as art instruction in many colleges and universities.

I doubt that there is anyone who has not viewed exhibits which leave one in a state of confusion, resentment or distrust at the pointless accumulation of paint, three dimensional materials and miscellaneous junk palmed off as art. No one can condemn thoughtful experimentation and outreach in art, but fakery or self-delusion in the name of trendy modernity is something else.

Mr. Canaday stated the case very well himself in his newest book, *What is Art:* "The 'recipes' in art are the accumulated knowledge and experience that every good painter works from, whether he is modern, conservative, abstract, or whatever. For all its spontaneity, abstract expressionist painting is an application of this knowledge and experience. The paintings are often improvisations, but they are improvised from resources and disciplines that have become second nature to the artist."

Incidentally, a statement Mr. Canaday made in the interview which was so misleadingly headlined in the Billings paper, is interesting to insert here. "The best of Western art and realistic art," he said, "has the potential to comment, to make a statement."

And so the truth is that truly important innovators, regardless of genre, have paid heavy dues in terms of acquiring the basic tools before valid statements can be made or self-expression achieved. It does not come after the shallow preparation offered at most schools or from an attempt to burst open the art scene with a shocking newness.

It is a sad fact, of course, that the field of Western art is indeed overloaded with shallowness, bad research and cynical capitalization on the burgeoning interest in the field. But it also happens to be true that there are a great number of artists who sincerely see the genre as a vehicle by which to make comment on society today and to try and bring forth ideas imbedded in the simplicity of earlier times.

Many modernists also entertain and attempt to achieve these goals. God bless them and may their issue increase. But a pox on the fake hangers-on. A double pox on those who non-teach student victims and release them into impossible careers. A triple pox on museum directors who exhibit with a tunnel vision mentality, rejecting talented and thoughtful art expression which disagrees with their perceptions of what art is.

John Canaday, who will always remain in my high esteem, maintains a well-informed appreciation for art in all its many facets. Anyone in the field could and should learn from his breadth. Thus twisting his intent in the October 12 headlines is as unforgivable as is the narrowness of those who kiss off "Western art" as useless, banal and irrelevent. Such attitudes deny those who are making a sincere effort to achieve a meaningful accomplishment in their work. They research assiduously, apply great ability, training and sensitivity to execution, and present the results to the public in a proper spirit of hoped-for communication.

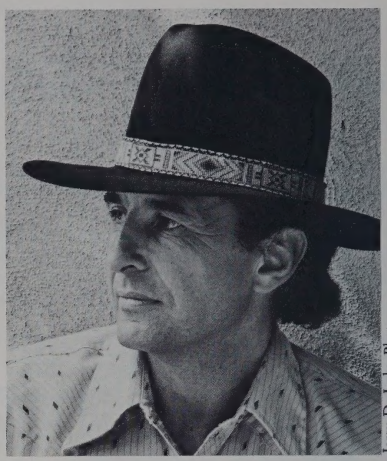
Western art had its beginnings in the areas of research and reportage. Karl Bodmer accompanied Prince Maximillian on what was actually an anthropological survey in the 1830s. His assignment was that of recorder. Remington, Russell, and even the Hudson River landscape painters who came west essentially "reported" to a curious eastern population what they saw in the American West. The value of their work is inestimable, and the burden of their legacy on those working in the western field today is the use of valid training, careful research and deep commitment to break the mold and venture into new ways of expressing this rich subject matter.

Regardless of the inevitable few who engage in "bandwagon" shallowness, the efforts of the many legitimate practitioners is unfairly hindered and besmearched by the hostility and ignorance of those who bask in what they think is the superiority of contemporary, far-out modernity.

Jack Hines
Big Timber, Montana

Ben Nighthorse: That Competitive Edge

by Pam Hait



Jerry D. Jacka Photo

Dan Lora Photo

He is, without question, the most urbane of Indians. Urbane — not urban. Ben Nighthorse is the first to admit that jewelry is just one of his interests up there in Ignacio, Colorado. Ranked in order of his compulsions, it seems not that high on his list. Certainly his outstanding judo record far surpasses any of his creative achievements. But then again, how many of his fans would really want to wear black belts?

After judo, Nighthorse dedicated his energies to horses. He still raises horses and cattle on his Colorado ranch, yet he manages to squeeze in some time for his workbench — from 3:00 a.m. to 7:00 a.m.

"When the sun is out, I'd rather be riding," he says.

Four hours a day fingering gold and silver, turquoise, lapis and coral might not sound like much, but Nighthorse is nothing if not efficient. Already, he's crammed more into his life than most people could handle in a lifetime. Then, just to make things more difficult, he competes only on a championship level, whatever the activity.

The competitive edge in Ben Nighthorse is not so much a fine line as a mountain range. It is obvious from the first moment you meet him. His bearing, his aplomb, his manner of speaking . . . all of it says, "I've been there, at the top, and that's my place."

The avenue he chose, up and out of a typical Indian childhood, "my father drinking and my mother in the hospital 22 years and me bounced around in orphanages," was sports.

"Judo was legal fighting," he began, adding that he was always fighting

Dan Lora Photo

"I should have been born 200 years ago. In my head, I know I'm not supposed to be here now."

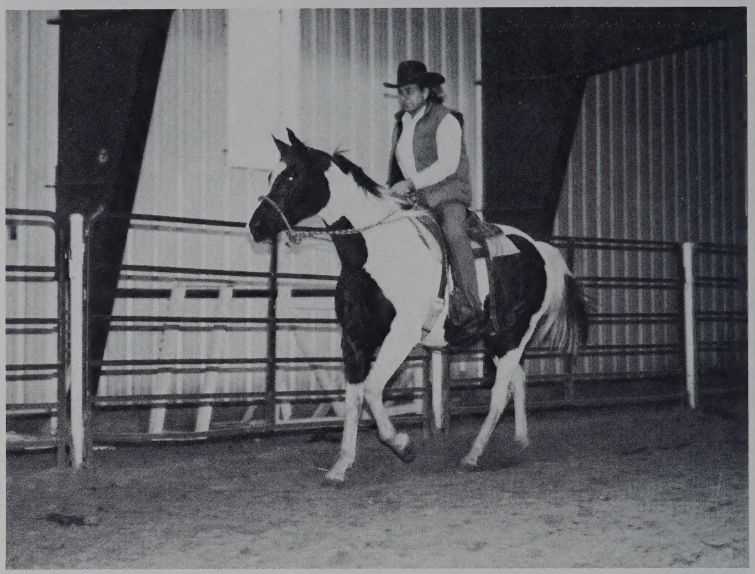
so why not make it legal. While he was serving in the Korean War he trained in judo, never suspecting that it would open the world to him. A perfectionist who isn't satisfied with anything less than the best, Nighthorse quickly proved himself superbly skillful. It was while he was in Korea, however, that he decided that college "might be a good idea" when he got out. With typical single-mindedness, he did just that. Under the GI bill, he went to the University of California at San Jose (then San Jose State) and majored in Physical Education. Then in a typical Nighthorse leap, he went to Stanford and earned a Masters degree.

"I got started then in heavy judo competition," he told me. "In fact, I did 1,500 matches, and that's a lot of judo." He won six Pacific Coast championships, three U.S. championships, a gold medal at the Pan American games, and fourth at the Tokyo Olympics.

"Then after I broke my knee," he said, vaguely illustrating an Indian's disdain for clocking time, "I retired at about age 31 — in 1964."

Nighthorse was drafted for Vice President Hubert Humphrey's team on the President's Council for Physical Fitness. "It was Operation Champ," Ben recalled with a slight grimace. He and other stars from various fields blitzed the ghettos of the country flying in a blaze of Olympic glory.

"It was a step in the right direction," he said remembering that effort to make Olympic champs available to ghetto children, "but we were really trying to lay our cultural trip on them."



Coaching the Air Force, Army, Navy, and Marine teams enabled the California-raised Nighthorse to see the world. "Maybe that will help explain why my designs are not leaves and feathers," he said speaking of his jewelry. "My experiences are a long way from most Indians."

Nighthorse speaks Japanese fluently, remains Senior Technical Advisor for the U.S. Judo Association, and has a seventh degree belt. None of these achievements are typical of a Cheyenne.

"Actually, a lot of the Oriental philosophy is similar to Indian thinking," he continued. "As for my training in metals, in Japan I lived next door to a sword maker and they have this intricate system for making swords using laminated metals. That's where I learned about metals."

It was not until about ten years ago that Ben Nighthorse decided to investigate his Indian heritage.

"After I dropped out of sports competition, I found a great gap in my life," he said. "When I was growing up, I was told to keep my mouth shut about being Indian. So I had little to go on. When I wanted to re-establish my ties, I asked who I was related to. In the Cheyenne language, 'Blackhorse' and 'Nighthorse' are pronounced the same. So I found out about the Blackhorse family in Cheyenne, Wyoming, and decided they might be able to tell me something since many of the records had been burned."

He soon unearthed enough to learn that his were not a peaceful people. "We're still half-wild," he said with a grin, "and I still go up to see the Blackhorse family about three times a year and each time I find out more. You know, they don't tell you much at first. Recently, I found out that my Great Grandfather was in the Custer Battle."

Nighthorse seems to have an innate talent for being at the right place at the right time. Once the doors are open, he just walks on through. His brush with jewelry making is a classic case in point. He stretched his long cowboy booted legs out in front of him to loosen up a bit in preparation for another story:

"I did get into jewelry in an unusual way. I was working with the Indian prisoners at Folsom Prison and walked into a shop in Folsom, California. I saw a necklace on the wall that I had made years ago. I told the lady who owned the shop that I had made it, and she asked me what else I was doing now. I told her I'd decided not to do any of it commercially, but she prompted me to enter some of my work in the Califor-

"HOME OF THE WOLF KACHINA"

"APACHE MOCCASINS"

ESTHER MARIE VERSCH

ESTHER MARIE VERSCH

Esther Marie's watercolors are thoughtful renderings of the Indian traditions and ways. Her work goes beyond simple description, managing to capture the mystique and drama of scenes that may be lost forever. Her work speaks of personal involvement in Indian culture.

Of Yaqui Indian and Hispanic descent, she was raised in the mining community of Rieptown, Nevada. After completing art training at Pasadena City College, she has received numerous awards for her works.

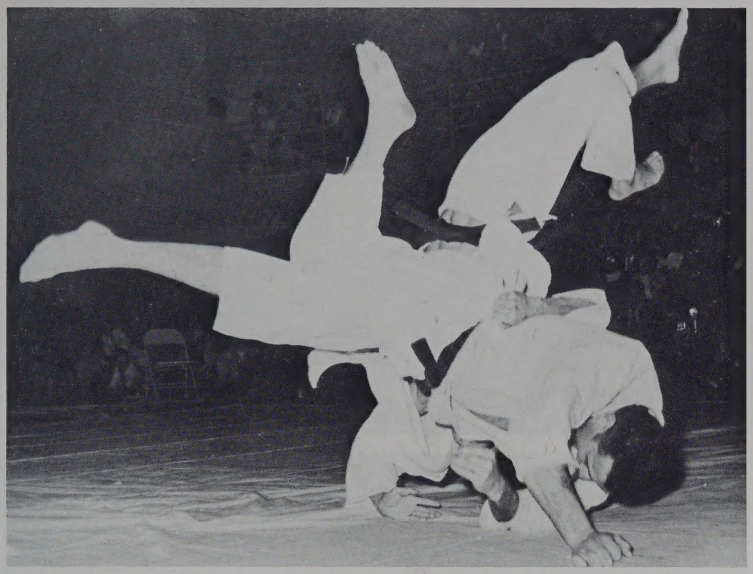
Esther Marie is represented by the following galleries:

Gallerie Marguerite, Durango, Colorado
Saddleback Western Art Gallery, Santa Ana, California
Singletree Gallery #1, Torrance, California
Singletree Gallery #2, Big Bear Lake, California
White Eyes of Arcadia, Arcadia, California
White's Gallerie, Montrose, California

She also attends the George Phippen Memorial Art show in Prescott, Arizona, and the Death Valley 49ers Encampment each year.

She is a member of *The Women Artists of the American West.*

Esther Marie Versch-ARTIST
492 East Calaveras Street
Altadena, California 91001
(213) 797-9815 797-1261



nia State Fair. I did." So did over 36,000 other people, and Nighthorse took first prize against all the various forms of jewelry entered.

"After that," Ben continued, "Governor Brown sponsored an Indian Art show in his office and I was in on that. From these shows, I began teaching jewelry making although I never had a lesson. I taught at the Indian school. But you know, I got sick out there. Too much smog and fog. I got asthma and so did my son. So we packed up and went to Gallup, and were considering Cody when a friend of mine, Jimmie King, Jr., also an Indian jewelry artist, invited me to come up to the Ute Reservation where he lives in Colorado. Once I got there the tribe asked if I'd help with horse training."

Horse training? Yes, Nighthorse takes his namesake seriously as he does every other endeavor. Today his prowess and commercial success as a horse breeder and trainer are as impressive as are his judo and jewelry credentials.

With all his accomplishments, does he have any regrets? "Absolutely," he answers without a moment's hesitation. "I should have been born 200 years ago. In my head, I know I'm not supposed to be here now. It really burns me up that someone killed all the buffalo before I got to see them . . . and the passenger pigeons . . ."

Ben's voice trails off as he retreats to his private thoughts. "But someday you must see my bonnet," he insists. "It takes years to get a matched set of feathers. I have 72 . . . and had the bonnet built."

He explained that it's called "Counting Coup" when you keep track of the matches that you win. The bonnet is prayed over and then you pray with it. After the ceremony is complete, the man is given the right to wear a double trailer on the bonnet, and then you dance with it.

"It doesn't mean that you are a chief," he says with a smile. "In fact, if you wear a bonnet, you become a target. You know the theory: 'Shoot the guy with the feathers and everyone else will give up'."

How did he decide which judo matches were, in fact, worthy to be counted as Coup? "I only counted top international competitions that I won," he answered easily.

The legends of his heritage are clearly tied to Nighthorse's soul. While he creates magnificent jewelry, he wears only a watchband of his own design, one that has horses prancing on the inside of the band. As for faceted stones, a

"I do have a lot of confidence . . . When you have confidence, you don't have to be critical."

Dan Lora Photo

Dan Lora Photo

newer trend which has caught on with many Indian jewelers, he says that he sells perhaps one piece out of 100 with a faceted jewel.

"If a faceted stone is not used with discretion, it defeats the purpose of the Indian design," he explained. "Indian designs are warm and diamonds are cold. I use diamonds when I want to create a contrast in style, to zero in on a design with an angular faceted stone. Just as in my estimation, the really good paintings are those which leave something out, requiring you to become part of the painting, I like to make jewlery that involves the person."

He commented that a design is the most important element in any creative endeavor. But he added that the design "comes from a force which is beyond you." Obviously, the force has been with him in jewelry as well as in judo, for Nighthorse has already received more than 200 ribbons for his work. This year he was asked to be a judge in the Heard Museum Guild Arts and Crafts show, a prestigious national exhibit.

Describing his feats as a champion doesn't really enable one to get a handle on the inside man. For that, you have to be where the Indian artists gather to shoot the breeze and display their work. The various craftsmen are never prone to giving compliments, except where Ben Nighthorse is concerned. He seems to serve as a statesman for the group. He is the man whose opinion counts, who is ready to help, whose concern can always be counted on, and whose ideas and dedication are the one

Shirley Unger Photo

Dan Lora Photo

"Design comes from a force which is beyond you."

constant in an ever-changing and challenging competitive field. Yet Nighthorse shrugs when he hears this assessment.

"I get along with all of them," he says. "I can look at each of their work and see how excellent it is. I do have a lot of confidence; maybe that's what it is. It comes from all those years on the mats. When you have confidence, you don't need to be critical. You don't need to cover up."

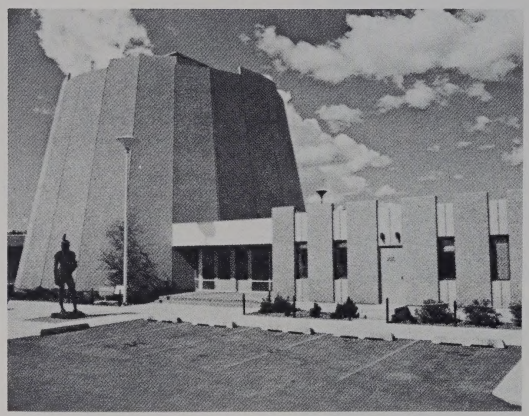
It becomes clear, then, that Ben Nighthorse has explained himself beautifully. His quiet confidence enables him to price his art reasonably — from $200 to $15,000. When told that this is extremely reasonable by today's standards, he merely grins and says, "I'm making a living, not a killing."

He insists that his people are a wild, tough breed and that his competitive spirit is traceable to those wind-swept plains. Yet, listening to him describe his varied background, of his attempt to keep an Indian Jewelers' Association going for the benefit of the young craftsmen, of his concern for those terrifically talented but terribly wild artists who he fears will burn themselves out before their time, you cannot help but wonder about those roots.

Surely tucked in among his heritage, up there on the high cold plains, with the galloping horses and the sound of war drums and the double trailer bonnets flying, there sits one elegant, sensitive Blackhorse elder, one whose intelligence and steadfastness are known throughout the area. It must be that Blackhorse whose spirit pervades the incomparable Ben Nighthorse of today. ■

art events

SPOKANE'S ANNUAL MONAC SHOW KICKS OFF 1981 NORTHWEST ART SCENE



Museum of Native American Cultures

by Vivian A. Paladin

The eleventh annual Original Art Show and Auction which supports the Museum of Native American Cultures in Spokane, Washington, is slated for Friday, Saturday and Sunday, February 27, 28 and March 1, with participation expected from virtually every part of the country.

As this issue went to press, the 162 exhibit areas in Spokane's Riverpark Convention Center were already filling up. Artists and exhibitors are pre-selected on the basis of submitted graphics and synopsis of background, and are entered by invitation only for exhibit or auction.

Planners at MONAC, the Spokane institution devoted to the history and culture of Native Americans, reported that this year, the two main auctions on Friday and Saturday evenings will be held in the Grand Ballroom of the Sheraton Hotel, adjacent to the Convention Center. Also featured both evenings will be the Quick Draw features, during which participating artists will create pieces of art during a designated time period for auctioning the same evenings. No admission charge will be made for viewing the exhibits at the Convention Center or for the Friday evening auctions at the Sheraton. A champagne reception slated for Saturday evening will be by ticket only.

A series of live art demonstrations by selected artists and sculptors is planned throughout the three-day period at the Convention Center, with the pieces produced offered for auction Saturday evening, according to James DeWalt, Assistant Director of MONAC.

DeWalt added that upon receiving an invitation to either the Convention Center exhibit areas or the auctions, an artist or dealer will be permitted to submit a maximum of three pieces of art to be juried for possible inclusion in one or both auctions. He said that in 1980, when some 40,000 people attended the events, over 800 individual pieces of art were submitted and only 250 could be accepted.

All proceeds from the annual events go to retiring the capital debt and enhancing the exhibits and educational programs of the Museum of Native American Cultures, located near Spokane's Gonzaga University. Established as a private nonprofit organization in 1965, MONAC holds one of the largest collections of Indian art and artifacts in the world. The repository of archival materials relating to Indian culture as well as artifacts and a vast collection of art, MONAC is well known for its educational programs which it offers to over 10,000 school-age children every year. ■

CATLIN AND MILLER PAINTINGS BEQUEATHED TO CODY MUSEUM

Nine important American paintings from the early 1800s have been added to the Whitney Gallery collection at the Buffalo Bill Historical Center in Cody.

The paintings are a bequest from the estate of Joseph M. Roebling, Trenton, New Jersey. Included are eight watercolors by Alfred Jacob Miller (1810-1874) and one oil painting by George Catlin (1796-1892).

Both artists were among the very earliest painters of the plains and Rocky Mountain West. Catlin began his sketching treks in 1832. The Catlin painting is a major work which featured *He Who Jumps Over Everyone,* a Crow chief who appeared in seven of the artist's works.

Roebling's interest in the Historical Center came through his friendship with Dr. Harold McCracken, the center's Director Emeritus. He was an annual visitor to Cody and over the years had given one Joseph Sharp, one William Cary, and two Albert Bierstadt paintings.

His grandfather headed the world's largest bridge building company and was the builder of the Brooklyn bridge. Roebling once owned a ranch near Dubois, Wyoming, was a collector of rare books, and had an avid interest in raising race horses. One of his horses bears the name *McCracken* in honor of his Cody, Wyoming friend. ■

JOE BEELER IS TUCSON FESTIVAL SOCIETY ARTIST

Joe Beeler CA has been selected as the 1981 Festival Artist of the Year by the Tucson Festival Society. He was honored at a formal dinner in Tucson in mid-November.

Beeler is one of the most widely recognized and honored painters, sculptors and illustrators of his generation of Western artists. To date, there are three books in print about him and his work. He was one of the founders of the Cowboy Artists of America in 1965, along with Charlie Dye, John Hampton, and George Phippen.

Photo by Jarvis Harriman

JOE BEELER

He is the eighth artist to be honored by the Tucson Festival Society since the award was initiated in 1974. The honor was first conferred upon Paul Dyck, then Olaf Wieghorst, Fred Kabotie, James Reynolds, Ross Stefan, Ray Swanson and Bettina Steinke. The Society produces an exclusive reproduction of a work of the honoree in an edition limited to 500, signed and numbered, which is presented to donors to the festival of $100 or more. The Beeler work chosen this year is *The Long Winter* which is in the private collection of Senator and Mrs. Barry Goldwater. ■

THIRTEENTH ANNUAL C. M. RUSSELL SHOW SET FOR MARCH 26, 27, 28

by Vivian A. Paladin

Thirteen may be known as an unlucky number, but it is not likely to be so for the Thirteenth Annual C. M. Russell of Original Art, scheduled for Thursday, Friday and Saturday, March 26, 27 and 28 at the Heritage Inn, Great Falls, Montana. One of the first and most successful such events in the region, the Auction is, as always, set in the birthday month of Charles M. Russell, who lived and worked in Great Falls longer than in any other place and considered it his home.

As in the last twelve years, during which proceeds totaling nearly $2 million have been donated to the C. M. Russell Museum in Great Falls, the sponsoring organization is again the lively Great Falls Advertising Federation, with Clyde Neu as Auction Chairman. The Honorary Chairman for 1981 will be Steve Rose, owner of the prestigious Biltmore Galleries in Los Angeles.

With commendable emphasis on the educational opportunities afforded by large gatherings of collectors and art enthusiasts, the 1981 show will feature four seminars, beginning on Thursday afternoon at 1:30. The first speaker will be Dale Burk of Stevensville, Montana, whose new book dealing with the phenomenal growth of Western art emerged late in 1980. His discussion will carry the title of his book, *A Brush With the West.*

From 3:00 to 4:30 on Thursday afternoon, three prominent Montana artists, all of them members of the Cowboy Artists of America, will discuss the cowboy in Western art. Participants include Fred Fellows of Bigfork, Bud Helbig of Kalispell, and Bob Scriver of Browning. The third seminar will begin at 2:30 on Friday afternoon with nationally recognized art authority, Ginger Renner of Paradise Valley, Arizona, discussing *Western Art: My Way.* Aside from his functions as Honorary Chairman, Mr. Rose will conduct a fourth seminar on Saturday afternoon from 2:00 to 3:30 on the subject *Western Art From a Dealer's Point of View.*

The arrangements committee plans three receptions during the period, the first on Thursday evening at the C. M. Russell Museum with Director Ray Steele and his staff as hosts. Receptions will preceed the major auctions of Western art at the Heritage Inn on Friday and Saturday evenings.

Chairman Neu indicated that invitations were due for mailing in January and that ticket orders began coming in early in December with a complete sell-out expected as in former years. ■

(Continued on page 70)

A Young Master

M. C. POULSEN

text by Kathe McGehee
photos by Jack Richards

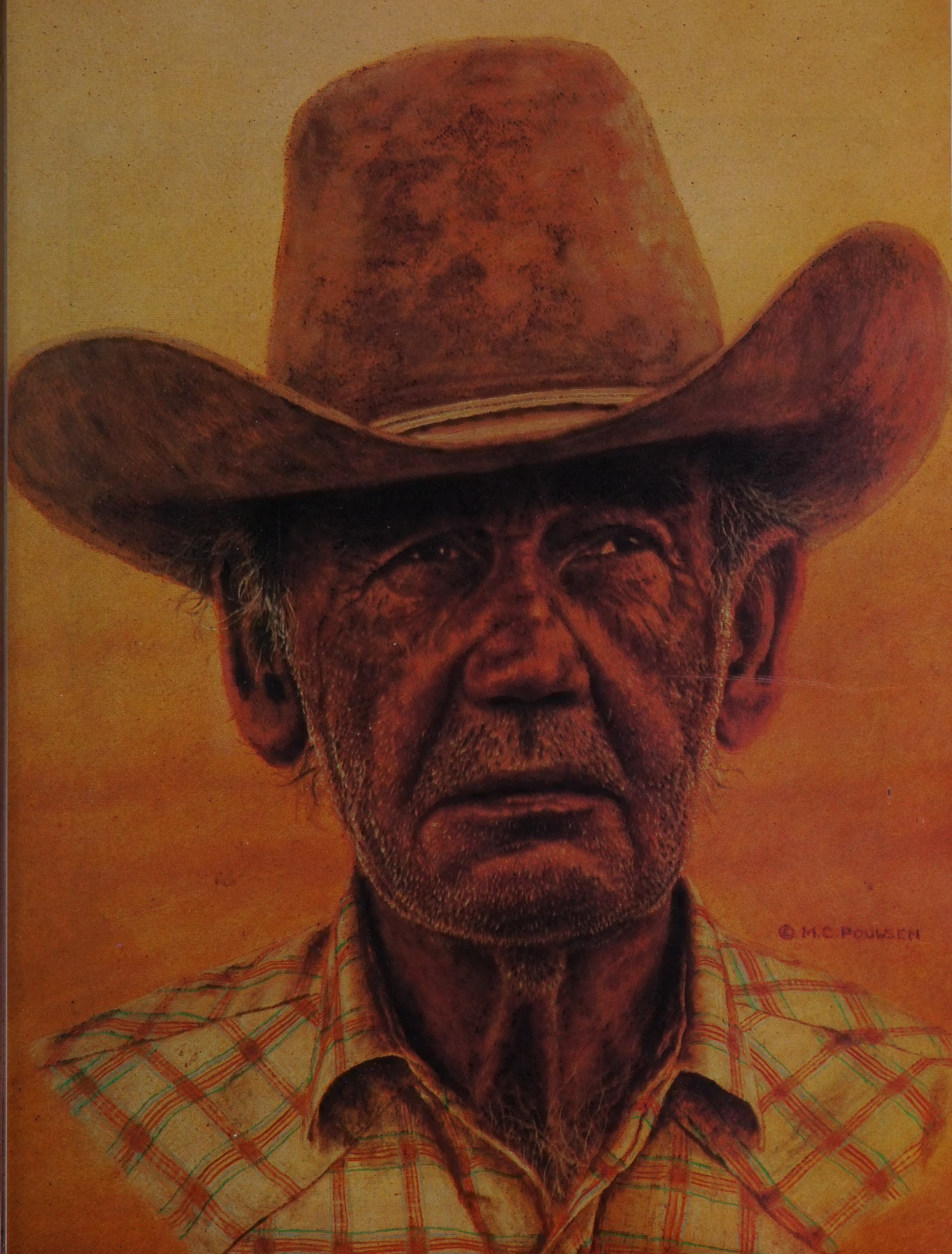
To the casual passerby Cody, Wyoming is a town literally hundreds of miles from nowhere on a barren stretch of Montana-Wyoming border, a dot in the midst of sugar beet fields and open range, boulder strewn buttes and wind leveled mountains. To the initiated, Cody is much, much more.

It is in the heart of a sportsmen's paradise. Men come here from across the nation, drawn by the rugged landscape and the plethora of game. In this last wilderness, they can trade three-piece suits and computer communication for rain slickers, the rustle of birds and animals in the brush, the creak of saddle leather and the smell of wet horses at sunset.

And, in spite of, or perhaps because of its isolation, Cody also is a center for fine Western art and artists. The Buffalo Bill Historical Center is here with its fine collection of Remington, Russell, Leigh and Koerner paintings hanging among the works of a host of other prominent deceased and contemporary Western artists. In the area around Cody, a small force of top contemporary artists have gathered to work and live — among them Nick Eggenhofer, James Bama, Harry Jackson and wood carver John Kittelson.

At home in the company of both Cody's artists and outdoorsmen is a "Young Master" named Michael C. Poulsen. Just 28, with the clear skin, blonde curls and sky blue eyes of a Raphael cherub, Mike Poulsen is a recognized member of any artists or outdoorsmen gathering. His boyish face sits atop a six-foot-plus frame and he speaks from experience about packing and hunting as well as the Old Masters painting technique he employs with growing success. He signs his paintings M. C. Poulsen — and that's a name you'll be hearing about frequently in the future.

DEAN MOORE (DESCENDANT OF RED CLOUD) - oil - 14 x 11
Collection of Husky Oil, Inc.


© M.C. POUWSEN

Collection of Mr. and Mrs. C. F. Palmer

WATERHOLE
oil - 36 x 48

Collection of W. H. Hunt

CECIL CHENOWETH
oil - 24 x 32

A licensed guide with nearly fifteen years in the rough Wyoming back country behind him, Mike knows and is known to the wranglers and hunters who regularly pass through Cody. His hard work, intelligence and friendliness have won him acceptance from even the most seasoned veterans of the back country.

In the three brief years since he became a professional artist, these same qualities — coupled with determination, discipline and a large portion of talent — have earned him the respect and cammaraderie of the region's older artists.

A little over a year ago, Mike married a girl who shares his love for her native Wyoming as well as for art — "particularly, Sarolla, Rembrandt and W. R. Leigh," Mike says. Today, the Poulsens are frequent hosts for the artists, art patrons, sportsmen and outfitters who pass through their town.

When I arrived at their small studio-home, Shauna was hosting a party for four little girls from her Sunday School class. After courteous introductions and a few muffled giggles from the guests, Mike and I retired to his favorite restaurant for thick steaks and further conversation.

As we walked into the roadhouse, it became apparent that everyone in Cody knows Mike Poulsen and is glad to see him. Mike accepted the recognition easily and later said he considers it a legacy from his father, Chuck Poulsen, who was killed in an accident a few years ago. It was soon apparent that Mike and his father shared a particularly close relationship and that Mike attributes much of his discipline, knowledge and drive for success to his father's teaching.

Chuck Poulsen was "charismatic" according to Mike, who spoke proudly of his father's many successes. Before bringing his family to Wyoming, the senior Poulsen had been an actor and a successful businessman. Mike and his brothers were born and grew up in Akron, Ohio, but there were summer vacations in Wyoming — time to pack and hunt and share good times with Dad.

Mike's first artistic expression ended badly, he recalled. While attending a racially integrated kindergarten in Akron, he colored a black-faced clown. He still remembers the humiliation of having the teacher hold this work up and ridicule it before his classmates.

The young artist persevered, however. His curiosity about art was unquenchable and he would frequently wander into the art centers which dotted the Akron area to unabashedly question students and teachers alike.

At about age 10, Mike discovered the works of C. M. Russell in a school-book. He was hooked. On the spot, he decided to reverse his own initials and emulate the Cowboy Artist. For several years, Mike signed his works C. M. Poulsen and he said that works signed that way may still be in the hands of collectors.

The Poulsen family moved to Wyoming when Mike was 13. Chuck bought a dude ranch, and with Mike as his able and willing assistant, became a professional outfitter and guide. Mike recalled those years with a wistful smile, remembering swapping tales with Chuck and other outfitters in Cody's plentiful bars and waking up early in camp to gather storm-skittish horses for another day's work.

When I returned to the Poulsen studio next morning, to continue the interview, Mike presented me with one of his first limited-edition prints, *Wrangler In Yellow Slicker.* Mike told me it was a portrait of his Dad, "the way I remember him best. Waking up to hear rain on the tent and his horse outside. He'd be coming back to camp from gathering the horses."

Pack trains, camps and the men who inhabit them are Mike's typical subject matter. He is not consciously a western painter, but these are the things Mike knows best and he insists his work be accurate. Although his "Old Master" painting technique requires him to paint in the studio, Mike uses photographs and his own memory of the subject to insure accuracy. Mike said he has quit hunting but he still guides each year to make sure his knowledge of knots, tent riggings and other details is correct.

Mike's studio is actually a neat and well-organized corner of the Poulsens' living area, lit by a skylight and a wall of north-facing windows. On the shelves below the windows are volumes and volumes about the techniques and lives of artists, from Michelangelo and Rembrandt to Mike's favorite, W. R. Leigh. In addition to painting ten or twelve hours a day, or "all night if the deadline on a commission demands it," Mike reads voraciously. He claims he is critical of authors and likes to "read from two or three sources, to get the real feel of the artist described."

GLENN FALES
oil - 24 x 22

Collection of Mr. and Mrs. Dick Gard

HIGH COUNTRY REFLECTIONS - oil - 20 x 30

Some years ago, Mike studied at the University of Arizona, but quit to become a professional artist. Most of his training and advancement has come from his his own study and from the assistance of other artists such as Mike's friend, Jim Bama. Mike shrugs off the inevitable comparison between his and Bama's style. He is grateful to Bama as well as to John Kittelson for their assistance, but according to Mike that has been mostly in developing discipline and the business skills necessary to a successful career.

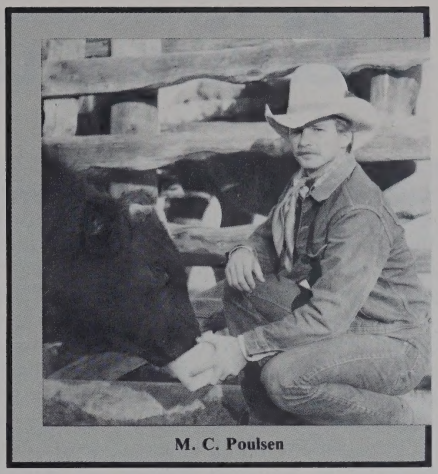
Near Mike's easel was a half-finished portrait of a leathered old-man, Al Smith, an outfitter and mountain man famous in the Cody area. As I admired the clarity of the colors, Mike took the painting over to the door to show me the result of his "Old Master" technique. Under direct light, the portrait shone with an inner luminosity as if lit from behind, or within, the board.

Mike returned the painting to the easel and got out his notes for the work. In a neatly ruled tablet, he had listed each color needed for flesh, hat, clothing and other details, ranging from the darkest to the lightest value. He explained that he does not mix pigments on a palette. Rather, in the style attributed to Rembrandt, he builds up color on the board by placing one thin layer of paint over another. The finished portrait would have over thirty layers of paint, including board preparation and alternate layers of glaze and varnish.

He told me that this time-consuming and painstaking method appeals to him because he wants to achieve maximum transparency. He added that he wants to make sure that his works, like the old masters, withstand time and do not peel or crack in a quarter or half century. Mike likes boards for portraits although he occasionally uses canvas for pack scenes and larger works. The board is carefully prepared and sealed — front, back and sides — before Mike begins his meticulous work.

On the easel was a large board with the faint outline of a careful pencil drawing. Clipped to one corner was the photograph of Glenn Fales, the model for the finished work. An accomplished draftsman, Mike quickly dismissed the importance of original drawing. Whether he projects the image on the board or draws it in free-hand, for this artist, the creativity is in the coloring.

The rider's hands and face on the work in progress were shadowed in the beginning stages of a value study. This is where Mike's mastery begins to emerge, for he plans in advance the finished colors and values to be obtained from the multiple layers of paint. His knowledge is sure. When asked about mistakes he told me, "They just don't happen anymore when I plan in advance."



M. C. Poulsen

As I examined the other works in progress standing about the studio, Mike told me that the drying time needed for his technique made it necessary to work on several pieces simultaneously. The detailed notes were necessary to remember the sequence for each work.

Most of Mike Poulsen's works are commissions or are sold while still on the easel. The portrait of Al Smith had been commissioned by Jim Marks of the Gunnison, Colorado, Grizzly Tree Gallery, Mike's exclusive agent. He hasn't had time to assemble enough paintings for a major exhibition and with a steadily growing number of collectors demanding his work, he isn't likely to find it in the near future.

He is, indeed, beginning to feel the press of time. He is disciplined and works long hours each day in painting and research, yet he said he hopes to "work up to producing about 30 paintings a year" and is considering releasing a portfolio of prints about the packing experience.

Shauna, who had been busy in the kitchen area, placed a delicious hot salad on the snack bar and announced lunch was ready. As we sat down, talk turned to plans for the future. There is to be a new house, with an attached studio for Mike, on 40 acres near the old dude ranch. Shauna hopes to finish her last year of college at the University of Utah, and Mike wants to learn and paint more. Cody, however, will always be their home for their roots are deep in Wyoming.

As we talked about the plans and work ahead, Mike looked up at his painting, *Chuck Poulsen, Outfitter,* which hangs to one side of the counter. "He was the best he could be at everything he did," Mike said, squaring his shoulders and considering the future, "and he taught me to be the same. I feel I owe it to him to be that good." ■

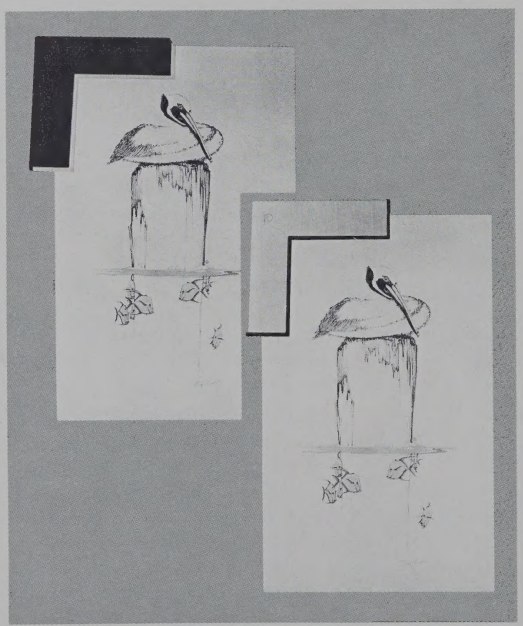
living with art

by DONNA SHANAHAN

Good framing begins with good design . . . the right framing should enhance the artwork by bringing alive the picture's colors and lines, as well as containing its proportions or holding all the elements together. Because framing designs are not static, each picture should be treated individually; there are no absolutes and no hard fast rules to follow. Thus, choosing an attractive frame which is of good design as well as in good taste, can become a difficult but very important task.

Most people will hire the services of a professional framer, which of course, has definite advantages. The experienced framer has the professional expertise and knowledge of color, shape, and proportion as well as the craftsmanship needed to assure a framed picture that you will enjoy. If you choose to do your framing, however, there are some general design guidelines which will help you achieve the most positive results.

As suggested earlier, the right frame should enhance the picture, not compete with it. If the frame fails to allow the artwork room to breathe or maintain its own identity, then another choice should be made. Or, perhaps by trying a mat or liner which will separate the two (frame and artwork) the artwork will remain as a predominant element. We might also caution the do-it-yourselfer to use a molding that is not so ornate that it draws attention from the artwork, or a molding that is from a different period than that which the artwork projects or depicts. An example would be the folly of using a rustic barnwood frame on an Eighteenth Century classic.



Vicki Anderson Photo

The light colored mat with the dark molding (done with double mats) makes the artwork "advance" toward the viewer. The use of the dark mat makes the art "recede" and appear less important than the mat.

Color in framing is of particular importance, since it acts as the transition between the artwork and its environment. If you purposely want the artwork to be an integral part of the interior — whether home or office — you must pick a color for the frame or mat that is repeated elsewhere within the interior. In contrast, if the artwork is meant to be the focal point, then the frame and mat should be done in such a way that the artwork is isolated from its exterior surroundings — which can be accomplished with color. By use of color, the artwork can be made to advance toward or recede away from the viewer.

For example: when you place a dark or intense color onto or within a light surrounding or background, this will make the artwork appear to be closer or "advance" toward the viewer. Conversely, if the artwork is pale in color and placed within an intense or dark background, the artwork will appear to be farther from the viewer or "recede". The mood of the artwork can be altered by the color chosen for the mat, making it seem warm and alive or cool and calm. If the mood of the artwork is gentle, then a very strong mat can completely overwhelm it, while one of medium tone will provide the right contrast and allow the artwork to emerge gracefully as its subject matter suggests. Perhaps a simpler explanation would be that a dark framing and matting envelopes the artwork and provides or creates a more dramatic effect, while a light framing and matting allows the artwork to expand so a softer, lighter mood is achieved.

The size of the framing and matting is another important factor. And, as mentioned earlier, there are no set rules. There are, however, suggestions which assist in maintaining good design and good taste.

Some artwork certainly has more "weight," impact and drama than others, and therefore demands a more powerful framing and matting

design which contributes to the drama in a supportive role and does not overwhelm. Another instance in which larger matting works well is on very small artwork, often referred to as postage stamp art. By purposely using an oversized matting and framing design, you will attract more attention than had you used a small, passive and less dramatic design. By all means, don't be afraid to experiment.

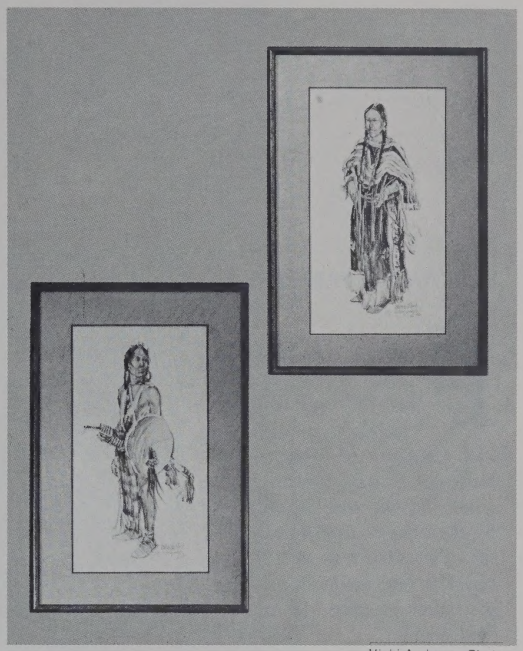
Tradition will also dictate the selection of framing designs because certain standards have been developed over the years. There are specific, traditional ways for framing the different types of mediums and they are generally accepted as the "correct" way. In the following paragraphs are some of those "traditional" treatments.

Line drawings, lithographs, silkscreens and etchings are usually done with narrow frames, either wood or metal, in combination with wide, off-white matting. The window in the mat should be large enough to show the plate number and signature, and the mat itself should be large enough to cover the artwork untrimmed. The mat also separates the artwork from the glass to prevent moisture damage and the possibility of ink transfer from the work to the glass.

Watercolors are typically framed with a small molding in a delicate style to compliment the soft, delicate medium. A mat of medium width in colors which are subtle and don't overpower the work are most complimentary. It is also very important to cover watercolors with glass and a good dust cover on the back because they can be damaged easily by moisture.

The lightness of pastels, charcoals and pencil drawings require frames as delicate as those for watercolors. Surface protection is also necessary, since these mediums will smear easily. And because they sometimes appear nicer without mats, it is necessary to use a liner for separation of the work and the glass.

Oil and acrylic paintings usually demand more substantial framing than do other mediums. the framing can vary as widely as the subject matter, from very simple to very ornate, with or without mats. But one definite consideration is that they must be strong enough to support the canvas and prevent warping. When framing reproductions, it is usually not necessary to use a heavy frame, because the colors don't usually have the same depth, and warping is not a problem since most reproductions are done mechanically on paper as opposed to canvas.



Vicki Anderson Photo

The lightness and delicacy of pastels, watercolors and similar media such as these prints of charcoal drawings require frames and mats as light and delicate as the medium. This framing treatment is unobtrusive and does not detract from the artwork.

The matting material chosen for limited edition prints, watercolors, or any artwork on paper is of great importance. It should be 100 percent rag paper, acid-free mat board, or, as a third choice, PH neutral paper. This is essential to prevent deterioration of the artwork.

Be brave, be aggressive and browse through galleries for ideas. But, if you lack confidence and the proper tools, by all means consult the professionals. When framing and matting design are done properly they are a positive contribution to the artwork. And as a result, the artwork will be a positive contribution to any interior environment.

Art furnished through the courtesy of Artist's Union. Frames and mats courtesy of Artist's Union Editions.

Donna Shanahan, a regular contributor to this column, is a consultant for an architectural firm in Bozeman and operates her own interior design business, Interiors Plus.

Hal Sutherland: Down the Yellow Brick Road to Fulfillment

by VIVIAN A. PALADIN

Five foot seven, one hundred fifty-five pounds, dark hair streaked with highlights gained from a half a century of living, broad mustache flowing over a ready smile, brown eyes surrounded by the lines of time and laughter. This would be an average physical impression one might gain after meeting Hal Sutherland, painter.

A man with a childhood dream of being an artist, one who learned his craft at the Art Center in Los Angeles, went on to distinguished work with the Walt Disney Studios and eventual involvement with one of the largest animation studios in Hollywood. This would be the inevitable impression of the professionalism of Hal Sutherland. But it would not be enough, for the best part came in 1974, when he and his wife moved to a small ranch near the quiet town of Bothell, Washington, north of Seattle, and he became a full-time, thoroughly fulfilled artist.

For Hal Sutherland, it was a long trip, up and down the Yellow Brick Road, and it took many months to unwind, to forget that there were no longer deadlines to meet, harried media conferences to attend. But now, as the decade of the 1980's begins, he is realizing the dream he has nurtured since boyhood days in New England.

Hal Sutherland was born in Somerville, Massachusetts, in 1929, just as the Depression years were beginning. The marriage of his young parents broke under the pressure of financial collapse, and when he was very small, his father moved West to seek better job opportunities. His mother, seeking work outside Somerville, reluctantly left Hal to live with her parents. Eventually she remarried, but by this time, the boy's grandparents could not bring themselves to give him up.

"So there I remained," the artist says now. "It was years before I found out what really happened and quite a few more before I got over the deserted feeling that plagued me a good part of my young life. I was never one for mixing with others during those early years. I was totally engrossed in drawing. I remember being especially fascinated with horses. Many milk wagons were still horse drawn then, and I used to wait each afternoon for our local milkman to come by, just to watch that old bay horse he drove. I'll always remember the day he asked me if I'd like to sit on the horse's back. Wow! I surmise a great portion of my interest in the history of the West was born right then and there, with that kindly man and his homely rawboned nag. God only knows how many drawings of that horse I turned out!"

It was clear that, even at this early age, Hal Sutherland was determined to become an artist. He recalls that Red Ryder and the Lone Ranger were his favorite comic strip characters, and in his teens he began writing and illustrating his own comic books, trading them to other kids for their old books. By the time he started his freshman year at Rindge Technical School in Cambridge, he was literally starving for an art education. But disillusionment set in when he found that a 45-minute class in art once a week was all that was available.

Private Collection

HAL SUTHERLAND

SOMETHING NEW, SOMETHING OLD - acrylic - 20 x 10

Private collection

TWO AGAINST ONE - acrylic - 8 x 10

About midway through his sophomore year, when school became unbearably boring, Hal's grandmother agreed to let him drop out and go to work. There followed mundane jobs as dishwasher, delivery boy, theater usher and waiter, with the dream of being an artist always filling his thoughts and drawing filling his vacant hours.

Eventually, he left home and went to Texas, but after a few frustrating months and a series of uninspiring jobs, he returned to Massachusetts. In 1946, he joined the service, hoping for an assignment with the Canine Corps, the closest he could think of to the cowboy life.

"But I screwed up again," he says now. "They stuck me in the Signal Corps, where I listened to beep beeps all day."

Still he didn't give up his interest in art; cartoons drawn in Army barracks kept a lot of his buddies amused and offered something to send home to his folks.

After his discharge, Hal went to Seattle, where his mother was then living. With the aid of the G.I. Bill, he enrolled in a small art school for his first serious study of art. He stayed at his mother's home and took a job at a local riding school, taking care of a string of horses.

"That was a pretty good deal," he says. "I got in plenty of riding and made a few bucks to help pay my way at home. Still I got restless, and after a lot of checking around, the Art Center School in Los Angeles seemed the only place to go for one as serious about becoming an artist as I was."

He sent off some samples of his work, and "darn near flip-flopped" when he was accepted. A phone call to his father, who now lived in California, brought an invitation to stay with him while attending the Art Center under what was left of his G.I. education rights.

"That was a real sweat for me, meeting Dad after all those years, and meeting my stepmother for the first time," he recalls. "Yet they encouraged me and the first day I stepped into Art Center, I knew I finally was in the right place. It was also a little awesome, looking around the walls at the fantastic work done by some of the students. I felt as if I had just stepped out of kindergarten into my senior year at high school!"

Hal was soon totally immersed in learning, and through a painting instructor named Reckless, he discovered and came to grips with what has been an overwhelming artistic handicap, color blindness.

"Mr. Reckless was bugged for several months when I'd take off with a totally different color scheme than the rest of the class," Hal says. "Finally

he sat me down at the rear of the room and began asking me questions about the colors in the room. His suspicions were confirmed, and when he told me I was color blind, I felt like I had a communicable disease."

The teacher spent a great deal of time with Hal, working out a simplified palette and a rigid set of rules. Together they set color formulas for flesh, grass, trees, mountains, earth, and general shade of hair, and Mr. Reckless encouraged him to ask anyone he met questions about color.

"Gradually," he says, "I mentally filed most of the information in my own private computer bank. But whenever I use any photo reference, even today, I prefer black and white material because it's less confusing. I get a lot of comment about the bright colors I use in my work. This always tickles me pink, and if old Mr. Reckless were nearby, I imagine he'd be winking at me."

Sutherland's G.I. benefits finally ran out and he had to leave school to find work. He found little to do except paint horse portraits, for which he got $25.00 apiece. He attended every horse show he could find, and through them, got acquainted with his future wife, Fay, who "was just about as horse crazy as I was."

In 1954, a breakthrough came. Someone mentioned that Walt Disney Studios were looking for artists to apply for a training program. Hal rushed home, found his old school portfolio, and presented himself at the Disney studios. He went through a series of drawing and aptitude tests, and after "three agonizing days" received a telegram asking him to report for job training the next Monday.

"Finally," Hal recalls, "the opportunity to enter the art world professionally was at hand. They put about sixteen of us on a thirty-day trial training course. After that they selected five of us to stay on as 'apprentice in-betweeners'. The rest they let go. Now I was in Fat City, making thirty-six bucks a week to boot!"

Hal worked hard. He was well liked and, by Disney standards, rose fairly rapidly through the ranks. Because of his knowledge of horses, he was selected as one of a group to work on horse animation for the feature "Sleeping Beauty." Things were going so well that Hal married Fay in 1957, and they were able to buy a small house with the extra money he earned by doing freelance animation nights and weekends.

In 1959, Hal and others at Disney were dismayed at a sharp reduction in the animation staff. Disneyland had opened after years of preparation, and television and major live-action motion picture films had moved to the foreground of project interest.

"The studio was like an empty shell," he recalls. "Every Friday we'd sweat it out, wondering who'd get laid off next. It was like the depression era all over again."

Finally, a phone call from Larry Harmon Productions in Hollywood solved the problem. They offered Hal a chance to head an animation unit to produce "Bozo the Clown" cartoons for television. He stayed there for two years until, in his words, the "whole animation industry took a terrible turn for the worse." There was a glut of cheaply produced cartoon series imported from overseas, filling the

Collection of Mrs. Wm. Hannah

A COLD RIDE HOME - acrylic - 7 x 12

Collection of Mr. and Mrs. B. Kushner

TALL BRAG ON A SHORT TRAIL BREAK - acrylic - 30 x 48

limited hours set aside for children's programming. With Bozo completed, Hal and a close friend, Lou Scheimer, struck out on their own and formed an animation service they called "Filmation." It was a fateful decision.

They managed to pick up a few television commercials, motion picture titles, a documentary or two, but assignments were sporadic until their big moment came via a visit from Norman Prescott, a Boston disc jockey they both knew. Prescott said he had been approached by someone from National Periodical Publications in New York who heard he had made some animation contacts on the West Coast. They had a firm commitment from one of the major networks for twenty-six half-hour episodes of Superman, and they wanted trustworthy and capable people to do the work.

Sutherland and Scheimer, sensing success at last, quickly formed a new partnership with Prescott and their lawyer, Ira Epstein, and a phone call went out to New York that the "best" studio in Hollywood was available. National Periodicals agreed to send one of their top executives who had produced the live Superman series to inspect the studio and staff.

Hal today recalls the hectic events which followed: "Here we were, flat broke, in hock up to our ears, faced with the opportunity of a lifetime and only three days to get ready. We rented an empty bank building, a bankrupt animation studio provided desks and superficial equipment to furnish the makeshift studio. A flurry of phone calls went out to twenty-odd unemployed animators willing to come and sit at empty desks and pretend to be working. Friends and neighbors, their wives, bookkeepers, even creditors and a struggling young actor by the name of Ted Knight who wandered around in the role of Production Manager — all contributed to the atmosphere of a busy studio.

"We showed all this to the New Yorker when he arrived and as soon as we could we locked him inside the office with us to talk things over. We finally got him out of the chaos and across the street to a quiet bar. He was a lovely man, and gave us a glowing endorsement to National Periodicals. They advanced us production money and put us in business. We hired the people who faked it for us and the series was a runaway success. It took a few years of working together before we found the courage to tell that man what we had done."

Filmation prospered steadily and became one of the larger production companies in Hollywood. Yet throughout this period of growth and success, Hal's desire to paint and be on his own remained hauntingly in the background. Despite winning several awards for his work in children's programming, including a Christopher award and a television Emmy, there was a feeling of unfulfillment.

In 1969, Hal and his partners received an offer from Teleprompter Cable Corporation to purchase Filmation. They finally accepted the offer, which included five-year employment contracts with options to continue in an executive capacity.

Courtesy of The American Art Gallery

EARTH WALKERS - acrylic - 16 x 20

The strain and pace, however, became more and more unbearable for Hal until in 1972, after deep soul-searching, he and Fay decided to move to a small acreage they had bought near Bothell. Two years later, at the end of their five-year contract with Filmation, they and their two adopted children made the move north. And now Hal Sutherland immersed himself into his lifelong "dream come true."

"I painted around the clock for awhile," he says now. "I just couldn't get enough. But I was tense and uptight, and it showed in my work. It took awhile before I realized I was attacking each piece like a Hollywood commercial with an impossible deadline."

At last, with some prompting from his family, including his 12-year-old son, Hal realized he needed to do some re-evaluating. "I didn't paint for sometime," he says. "I spent more time with my family and the horses we were raising and concentrated on nothing in particular. I built a lot of fence, shoveled a ton of manure, found out what it was like to go fishing and just plain relax. I became aware of the tremendous beauty of this country, and aware also that I seemed to be the only idiot jumping up and down for no reason."

When he started painting again, Hal was much more relaxed and derived tremendous enjoyment from his work. He read a lot, took in some art shows, got acquainted with some artists of the region and began learning more about the "beautiful things life has to offer." All this began showing up in his work, which is notable for variety and simplicity and sometimes innovative approaches.

"I just try to paint what pleases me and I don't spend too much time worrying about what others might like to see me do," he says. "I rarely accept commissions because I don't want anything interfering with the pleasure I get from feeling creatively free. I don't want to bastardize that freedom by hacking out something I'm not really interested in just to turn an extra dollar. When I turn out a piece with freedom, I've experienced a pleasure that's personally mine. When someone else purchases that piece, I know that it has pleased them and in return, my sense of pleasure is again rewarded."

"When I first started painting up here in the Northwest," Hal concluded, "I never knew for sure whether people were really interested in my work or just wanted to shake my hand because I had strolled up that glittering Yellow Brick Road from Hollywood. I used to get a lot of calls to speak on animation at various schools and community colleges. They finally slowed down and I'm beginning to get a few inquiries about giving painting workshops. Now I know that nothing can erase the pleasures I've tasted these last few years. Whatever's left to drink from life's wonderful cup, I'm going for every drop. And I'd like to trade something of beauty and value in return." ■

in review

HARRY JACKSON AT GILCREASE

by Mildred D. Ladner

When Harry Jackson brought his bronzes to Tulsa, Oklahoma, for an exhibition at the Gilcrease Institute of American History and Art, it didn't take long for word to get around that the museum had netted an original in the colorful person of Harry Jackson.

More than 225 persons from coast to coast attended a gala opening reception (at $75 a head) and there was standing room only in the museum's auditorium for Jackson's talk the following day in the "Not By Bread Alone" series of lectures.

Wearing fire engine red suspenders over his beige turtleneck, the ex-Marine — who divides his time between homes in Italy (where his foundry is located) and Wyoming — could have passed for an extra on the movie lot for a western film.

Jackson, who first rode ponies in the Chicago stockyards near his mother's lunchroom, knows a bit about acting. He acted on radio before he became an abstract expressionist artist. But beneath the showman's exterior, he's arrived at his current level of artistic achievement by a combination of faithfulness to artistic verities and experimentation.

Taking Jackson at his own words, it's easy to see why he moved from the New York art scene where Jackson Pollock was one of his best friends. ("He was a lot like John Wayne — a two-fisted S.O.B.," Jackson recalls fondly.)

Speaking of his own work, he says: "Good, bad or indifferent is unimportant. That's for others to figure out. But I'm real. I like to do things about real people who are what they do and do what they are."

Of the fifty Jackson bronzes exhibited in Tulsa, the abstract expressionism influence can be seen in the fluid movement but undetailed features of his studies. "When I'm looking for an impression," he comments, "detail won't cover the lack of an idea. Details must be hooked to the dead center of the piece."

He quotes Rodin's comparison of sculpting with the making of bricks: "You start at the beginning and go through to the end. Simplicity."

"What is art?" Jackson asks rhetorically. "I've thought about it for fifty years." Reflecting on how he felt perfectly at home and comfortable whether working in Italy or Wyoming, he continues: "Concentrating on the similarity and the oneness and the timeliness of it — what sticks is where it's at. By moving around a lot, a lot of the chaff is blown away." He added, "I live on TWA."

The Jackson work in the exhibition, which ended January 14, was arranged so that studies and single figures encircled his more elaborate major groupings. Of particular interest were the studies and differing approaches he cast for his famous ten-foot-high Sacajawea, erected to the west of Cody, Wyoming, at the entrance to the canyon. Utilizing a thick book of research done for him by western writer Larry Poynter and Mrs. Poynter, and obtaining the modeling services of a full-blood Shoshone woman, Jackson feels secure about the authenticity of his powerful figure.

One of the things he learned from the research is that Shoshone women did not braid their hair; the windswept effect of Sacajawea's figure with its heavy, unbound hair adds life and vitality to his statue.

The largest (and highest-priced) Jackson bronze in the exhibition is *The Stampede,* a polychrome 15" x 60" x 13½", containing at least twenty longhorns and three mounted cowboys, including one about to be trampled. The price tag: $180,000.

There are three versions of *The Marshal,* Jackson's study of John Wayne executed to celebrate The Duke's performance in *True Grit.* This is the bronze that appeared on a Time Magazine cover in 1969 and led to a close friendship between the two artists. When Wayne lay dying last year, there was only one item he wanted on the table next to his hospital bed — his Jackson sculpture. The polychrome of this, *Marshal II,* is particularly appealing for its muted natural coloring and the infinite detail on the horse's trappings and rider's gear.

Jackson takes his polychrome liberties from the works of the Ancient Greeks, who actually inlaid eyes and fastened hair to add realism. In Jackson's case, he makes his own paint — egg tempera — and experiments to heighten its durability. The paints on Sacajawea will prove their effectiveness in due time, he claims.

A special catalogue entitled *Harry Jackson at Gilcrease,* priced at $5 plus $1 for mailing and handling is available by writing to the Thomas Gilcrease Association, 1400 N. 25th West Ave., Tulsa, Okla., 74127.

In his introduction to the catalogue, Gilcrease Director Fred A. Myers wrote:

"The seeming incongruities of Jackson's art career are brought together by the synthesis of his own personality. What might appear at first to be contradiction or cussedness falls into place in the fulness of the artist's life and his understanding of the world. Are not we all in the process, constantly, of trying to make sense of the diversity and contrariness of the world? Harry Jackson has found a way of objectifying his own perceptions through his art. The nerve of these perceptions, their true feeling, are what make his work good. Good? No, great." ■

Mildred Ladner is the author of O. C. SELTZER, PAINTER OF THE OLD WEST, and has just finished a biography of William de la M. Cary, early documentary artist.

COWBOY ARTISTS OF AMERICA OTHER MEDIA WINNERS

In our last issue, ART WEST neglected to mention the winners of the *Other Media Awards* at the Cowboy Artists of America Exhibition in Phoenix. With apologies to the two talented artists, we would like our readers to know that the gold medal was won by James Boren for *Happy Go Lucky,* a painting of fellow CA member, John Hampton. The silver medal was earned by Robert Lougheed for *Deer at the Edge of March.* That painting appears in this issue with the article about Mr. Lougheed. ■

TEXAS COWBOY ARTISTS EIGHTH AWARDS EXHIBITION HELD IN AMARILLO

Harold Holden of Enid, Oklahoma, won Best of Show and first place in oil at the Eighth Annual Texas Cowboy Artists Association Gold Awards Competition and Exhibition at the Amarillo Art Center. Holden's oil painting, *The Stragglers,* won the best of show award and earned him the coveted Texas Cowboy Artists gold medallion and a twenty peso gold coin as a cash prize.

Holden's first place oil painting was entitled, *Working the Bottoms.* This was Holden's second year to participate in the TCA competition.

Mark Storm

Mark Storm of Houston was named the official Texas Cowboy Artist of the Year, earning him the TCA's Gold Spur Award, with an official proclamation from Texas Governor Bill Clements and a twenty peso gold coin. Second place in oil painting went to Storm for his *Shine Out Fair Sun.*

First place in sculpture was won by Bill Chappell of Fort Davis, Texas, with his bronze *The Lawman.* Garland Weeks of Canyon, Texas, won second place in sculpture with his bronze *"Letting Old Joe Blow.*

Ben Konis of Amarillo won first place in watercolor with *Images* and Bob Gartland of Lawton, Oklahoma, took second place with his *The Guardian.*

First place in drawing was won by Jim Ward of Canyon with *Buffalo Cow and Calf,* and Paul Wylie of Lubbock won second place with *The Pappy.* Most Popular was tied between Wylie and Konis.

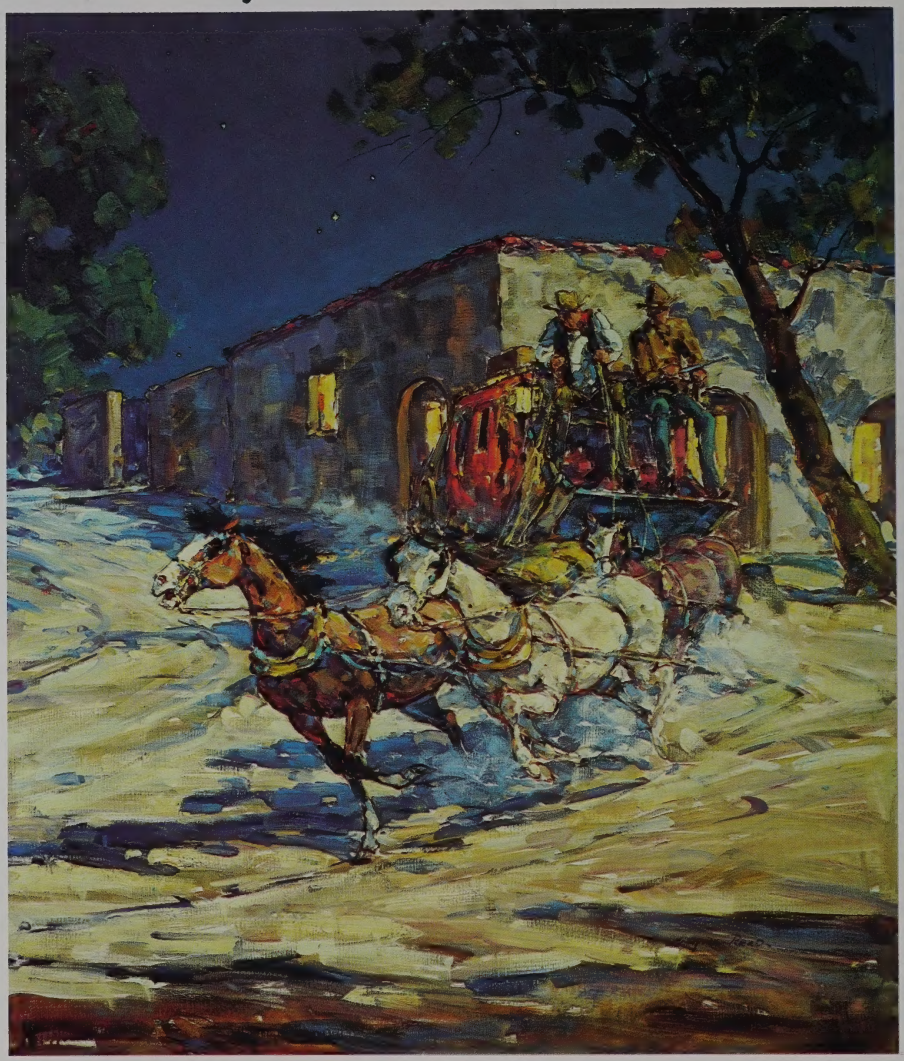
Each of the first place winners received a TCA gold medallion and a twenty peso gold coin. Second place and most popular winners received medallions and ten peso gold coins.

Approximately four hundred people attended the Friday evening preview and awards ceremonies.

In addition to the TCA exhibitions and competition, the artists elected new officers for 1980-81. Jim Thomas will serve as president, Ben Konis as vice-president and Garland Weeks as secretary-treasurer.

Austin, Texas, was selected as the location for the 1981 competition and exhibition. ■

MARJORIE REED



Dedicated Chronicler of the Butterfield Overland Stage

CHANGING HORSES AT COTTONWOOD STATION

by DAVE CROWELL

"Remember, boys, nothing on God's earth must stop the U.S. Mail!" This was John Butterfield's maxim to the drivers, dispatchers and stage station tenders who manned his historic route from St. Louis to San Francisco in the last century.

"Let us never forget, America, the important part played by the Butterfield Overland Stage in the opening of the West!" For over four decades, this has been the maxim of Marjorie Reed to every Western history buff and art collector.

Thus, across the years, two names are forever linked in a common bond: John Butterfield, the ambitious enterpreneur of frontier transportation, and Marjorie Reed, the diminutive lady artist who for forty-three years had dedicated herself to the study and artistic recording of the dangerous and sometimes violent accomplishments of John Butterfield and his men.

Never has one artist undertaken a more determined or seemingly improbable assignment. Superbly trained and seasoned in art, Marjorie Reed began studying, traveling and painting the southern continental route of the Butterfield Stage route in 1937. Today, after a vast body of artistic work, the publication of three books and a fourth projected in 1981, her task is nearly complete, freeing her for more personal introspection and service to her God.

During her years of involvement in a single facet of American history, Marjorie came to know how Butterfield's stage drivers felt on the long, tiresome route, the tedium to those who staffed the farflung stations. She came to know because she traveled all of it, inch by inch. Every painting reflects many hours of strenuous research and hundreds of miles of travel during which field sketches

were made at the exact location of a particular scene, however remote it is today.

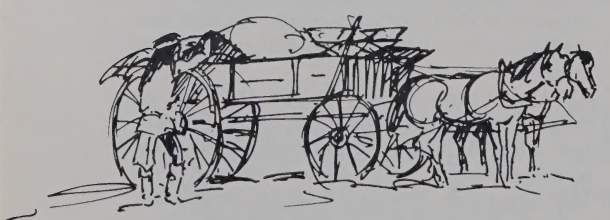
So immersed did she become that every Reed stagecoach painting leaves the viewer breathless as the coach comes thundering around a rocky bend or sprays water as it fords streams. Action is common to most of her beautifully colored oils — subtle and yet so strong that one would think they were the work of a husky male instead of a small and modest lady artist.

Marjorie Reed is, indeed, one of the most unpretentious persons one could ever meet. Her dazzling blue eyes radiate when she speaks, and in spite of her small size, she speaks with authority and strong conviction. She is fit and trim, full of energy, tan from the sun. One is not in her company long before one realizes that here is a benevolent lady, devoted to God and to an artistic gift which has enriched every person it touches.

"I am nothing," she says of her painting ability. "God does my work for me. I just hold the brush. Devoting my life to the glory of God is a full-time job, so I need help with my paintings."

She feels more at home teaching the Indian and Mexican children who live near her in Tombstone, Arizona, than she does on the road promoting her art. Every Saturday morning, she gives the kids free art lessons, and all they have to do is show up. Everything is furnished by this generous lady — paints, brushes, canvas, and even frames for the paintings.

"I don't like to see any of my children work so hard and feel so proud of their work, and then have them take it home to show their parents, unframed," she says.



So this is where Marjorie is today — the delineator of such a complete artistic record of the Butterfield Overland Stage that it has produced three books and a projected fourth, spending her days now serving people — and through them her Lord.

This remarkable lady began her life in Springfield, Illinois, where she was exposed to art very early because her father, Walter S. Reed, was a notably successful commercial artist. Her own talent got its first real boost in 1927, however, when the family moved to California. Here she was surrounded by cowboys, horses, ranches, and all other aspects of Western life which had long intrigued her. Enchanted, she walked for miles through the San Fernando Hills just to sit on the corral posts and watch the horses and cowboys work.

Every craft has dues that must be paid before one becomes a full-fledged journeyman, and becoming an artist is no different. But Marjorie Reed has gone the second mile and more in garnering her artistic credentials. She was a studio artist for Paramount Pictures, a display artist for Walt Disney Studios; she designed cartoons for the Popsicle Company, and turned out design work for Standard Oil and Goodyear Tire and Rubber.

But it was one man, the honored artist, Jack Wilkerson Smith, who guided her from commercial to fine art. Smith and his wife became so much a part of her life that she called them Uncle and Aunt, and for several years she and Smith worked and studied together.

There is an interesting footnote to this part of the story: a next door neighbor of the Smiths was another famous artist of the period, the great Frank Tenney Johnson. It was Jack Wilkerson Smith, however, who brought forth the talent hiding within young Marjorie. Before long, she was represented in art shows in the fashionable art circles of Palm Springs. As early as 1937, she was exhibiting with such artists as John Hilton, Edgar Payne, Burt Proctor, J. H. Sharp, E. I. Couse, E. Martin Hennings — and, of course, Jack Wilkerson Smith and Frank Tenney Johnson.

During this same period, she became associated with the Biltmore Salon Group, which eventually provided the same kind of excellence in art as did the Taos School. Indeed, many of the Taos School artists and the Biltmore Group exhibited their works together at major shows.

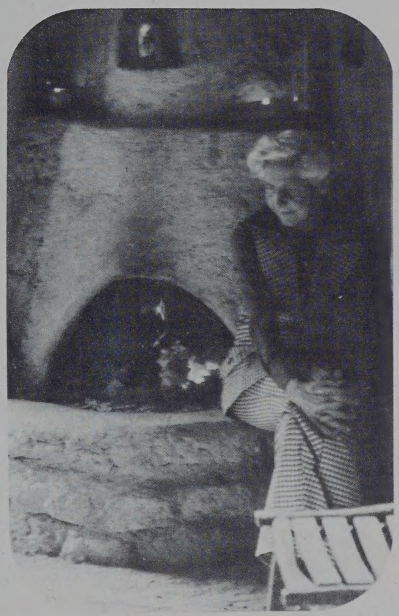
Who were these Biltmore Group greats with whom the very young Marjorie Reed became identified?

There was, of course, Marjorie's mentor, Jack Wilkerson Smith. Born in New Jersey in 1873, he

was basically a California landscape painter who had studied at the Art Academy in Cincinnati and at Chicago's Art Institute. He died in California in 1949.

Another member of the group was Kathryn Leighton, born in New Hampshire in 1876, and noted for her portraits of American Indians, especially the Blackfeet. A close friend of the great C. M. Russell, she spent many summers on the Blackfeet Reservation in Montana. She died in California in 1952.

There was Hanson Puthuff, born in Missouri in 1875, and best known for landscapes and portraiture. Although he died in 1972, Puthuff paintings are still exhibited in many major art collections.



"I am nothing. God does my work for me. I just hold the brush . . ."

MARJORIE REED

Finally, there was George K. Bandriff, born in New Jersey in 1890 and noted for his marine paintings, murals, and especially his California landscapes. He died in California in 1936.

This was the distinguished group to which Marjorie Reed, not yet twenty years old, was admitted to full participation. Soon after she joined them, she embarked on her own self-imposed task: of working on the actual terrain of the Butterfield Stage route, enduring hardships not unlike those endured by rugged men a century before. She walked the route, slept in abandoned stage buildings, drank water from springs that watered men and horses, searched and found long-forgotten places where exciting events took place along the trail.

Because of her strong religious beliefs, Marjorie Reed has always avoided depicting violence directly. One sees drawn guns, but never a shot being fired or someone laying on the ground riddled with bullets.

"Let people find their own violence," says the artist. "We know that throughout history, violence has occurred, but I paint it just before it happens. I must depict the trappings of violence because without them, my paintings would not be historically correct. But I don't have to condone the violence."

SAN ELIZARO MISSION

EAST AND WEST STAGES MEET IN A SNOWSTORM, GUADALUPE MOUNTAIN

Marjorie has been the subject of many articles and has been represented in a number of books, including *Cowboy in Art* and *Desert Painters* by Ed Ainsworth, in Dorothy Harmsen's *American Western Art* and Richard Pourade's *The Glory Years*. Thousands of people have seen her work in *Arizona Highways*, including the reproduction in 1975 of her series on historic trading posts of Arizona.

Reed paintings are seen in major Western art galleries throughout the country and in countless private collections, including that of former President Gerald Ford.

Perhaps most important are the three books which carry the harvest of her long dedication to the Butterfield Overland Stage. In 1971, *The Colorful Butterfield Overland Stage* appeared, followed in 1979 by *The Butterfield Overland Stage Across Arizona*. In 1980, her *Butterfield Overland Stage Through New Mexico and Texas* was published with the fourth and final volume slated for 1981.

With the fourth book in mind, Marjorie Reed feels that her task, undertaken in 1937, is complete. So what lies in store for those of us who collect and cherish her work? We do not know, but if what comes after this is half as good a gift as the one we have already received, then we would join her in sending up thanks to the Almighty. ■

Dave Crowell, owner of Art of the West Gallery in Scottsdale, Arizona, has been an avid art collector and dealer for many years. In 1970, he published a book on Montana artists entitled MONTANA'S OWN.

art events

GROUP PLANS RENDEZVOUS

American Artists of the Rockies Association will be featured at the Second Annual Invitational Southwest Rendezvous of Western Art, February 17, at the Oro Valley Country Club in Tucson, Arizona. Cocktails and art preview begins at 4:30 p.m. and the sale starts at 7:00 p.m.

The twelve artists that comprise AARA are Hal Sutherland, Shirley Arrants, Ron Crooks, Bill McCusker, Nancy McLaughlin, Jim Powell, Joseph Morris, Mel Dobson, Sharon Ross, Jinx Stringham, Laura Woolschlager and Lathrop.

The association was formed by the artists to further the enjoyment and understanding of Western art.

Inquiries regarding the Southwest Rendezvous of Western Art may be made to Dave Faulkner, 45 W. Vesuvius, Tucson, AZ 85701. ■

FRITZ SCHOLDER NAMED DISTINGUISHED AMERICAN INDIAN FOR 1980

The American Indian Opportunity Association, chaired by LaDonna Harris, wife of Oklahoma Senator Fred Harris, bestowed contemporary painter and printmaker Fritz Scholder with the "Distinguished American Indian Award" for 1980. With its headquarters in Albuquerque, New Mexico, the Association grants awards annually, usually to people working with governmental or humanitarian issues.

The award, said Scholder, is an actual peace pipe that is engraved with a plaque denoting the honor attached. ■

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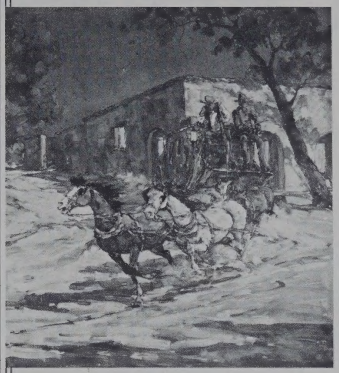
MARJORIE REED



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art news

(Continued from page 26)

MONTANA

Buckeye Blake

Buckeye Blake of Augusta is included in Dale Burk's new book *A Brush With The West* with an illustration of his bronze, *Rainbow Trail.* The bronze depicts the funeral of C. M. Russell. The sculpture will be on display in the Montana Bank in Great Falls until mid-March. Buckeye's work can also be seen at the Glacier Gallery in Kalispell.

Other contemporary regional artists whose art and philosophies are dealt with in *A Brush With The West* include Clyde Aspevig, Jim Bama, Robert Bateman, Sheryl Bodily, Clark Bronson, Gary Carter, John Clymer CA, Mike Coleman, Nick Eggenhofer, Fred Fellows CA, Veryl Goodnight, Frank Hagel, Joe Halko, Bud Helbig CA, Jack Hines, Harry Jackson, Ron Jenkins, Robert F. Morgan, M. C. Poulsen, J. K. Ralston, Tom Sander, Tom Saubert, Gary Schildt, Bob Scriver CA, Steve Seltzer, Tucker Smith, Elmer Sprunger, Verne Tossey and John B. Weaver. The author interviewed most of these artists and, along with their art and personal pictures, has included statements from them regarding their own careers and their thoughts about the growing art genre in which they are working.

A fine arts cooperative, **Tammany Gallery,** has recently opened in Hamilton. The gallery shows paintings, pottery, stained glass, inlaid wood and jewelry produced by the thirteen members. The art ranges from Western to modern abstractions. Joe Thornbrugh, Helena Hedman, Joyce Brader, Nick Mariana, Gretchen Jellison, Adrian Wegner, Helen Strange, Betty Swift, Randy Paschke, Marjorie K. Wright, Lois Wetzsteon, Peggy Steffes and Carole Rosenbloom are the members.

Weavings by Ruth White are on exhibit through the end of January at **Bebe Kezar** in Whitefish. Monty Dolack's graphic posters will be shown in February and the March show features pottery by Jeff Wilson and banners by Louise Kodis.

Saco artist, **Judy Michael,** has been winning awards all over the country. She was honored with the Collectors Choice award at the Miniature Show at Gallery La Luz in New Mexico, an honorable mention at the Fifth Annual American National Miniature Show at Laramie, Wyoming, and a first place in two dimensional and an honorable mention in painting at the J. K. Ralston Museum and Art Center Annual Show in Sidney.

NEBRASKA

Crawford artist, **Mel Gerhold,** traveled to Koln, West Germany, to exhibit his paintings for two weeks in November.

(Continued on page 78)

"LONG LIVE THE KING" • 24 x 30

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art tomes

TAOS: A PAINTERS DREAM, *by Patricia Janis Broder.* (New York Graphic Society. 368 pages. $45.00).

This beautiful book is a clear, large format comprehensive guide to the Taos Society of Artists. Patricia Janis Broder obviously enjoys her subject and totally surrounds the reader with a feeling for the land as well as supplying an understanding of the artists' love of the area.

Vivid descriptions, fascinating accounts of the rich traditions of the Indian, Spanish-American and Anglo people and a well-written history of Taos, New Mexico, testify to the compulsion these early artists felt to record a vanishing culture.

Unique insights into the diversified background of each artist of the eleven-member group are given from rare first-hand — and in some cases previously unpublished — accounts. A chronology, bibliography and notes on each member provide a wealth of information for the researcher or collector. Included are more than 300 illustrations, sixty in color, covering the full spectrum of each artist's work.

In closing the author considers the reasons for the decline in the popularity of the Taos Society artists in the 1930s and the resurgence of interest in the 1970s. Patricia Janis Broder fills a void in understanding the response of each of the artists to the small isolated village of Taos and how their widely exhibited paintings turned it into an internationally known art colony.

reviewed by CHRIS WATSON

A WORLD OF FACES, *by Edward Malin.* (Timber Press, Portland, Oregon, $10.95).

Winter in the American Northwest is a cold, wet season. For the Indians of this region it was a season in which to celebrate and relax from their labors of the past year. Tribes gathered to tell stories their ancestors had passed down to them. These stories were dramatized in an intricate, ceremonial fashion. Masks, which carvers had been developing all year, were used to symbolize and amplify the characters involved in the storyteller's world view.

In *A World of Faces,* the first book in a series on "The Indian Arts" from the Portland Art Museum, anthropologist Edward Malin provides the reader with thorough and compassionately considered information about Northwest Coast Indian masks and mask-making.

"The tribes inhabiting all the coastal areas had little political cohesion," he writes. "The best known groups of the Northern Coast were the Tlingit, Haida, and Tsimshian . . . The central divisions consisted of tribes called the Bella Coola, the southern Kwakiutl and the Nootkans."

Each of these tribes possessed an expert mask-carver and each mask artist had his own style. It is impossible to describe the intricacies, beauty, color and refinement of these masks. Fortunately, the book is amply illustrated with color and black and white photographs, as well as line drawings by the author which depict the technical side to mask-making.

Soft-bound, this book is printed on fine quality glossy paper, is set in an attractive typeface, and has an excellent Annotated Bibliography. If there is something you want to know about the craft of Northwest Coast Indian mask-making, or about the social organization of these tribes, *A World of Faces* will gratify your curiosity.

reviewed by SUSAN McBRIDE

A BRUSH WITH THE WEST, *by Dale Burk, introduction by Vivian Paladin.* (Mountain Press Publishing Co., Missoula, MT. 134 pages. $19.95)

In this thoughtful and informative book about Western art, Dale Burk has not merely taken advantage of the popularity of his subject. He has performed a service. He has put into perspective, even for people involved in the field, the phenomenal growth of the genre, started by the first documentary artists who were on the heels of Lewis and Clark, enhanced by such great artists as Bierstadt, Moran, Russell and Remington, and now carried on by a new crop of artists, some of whose lasting greatness is still to be judged. In her introduction, my esteemed colleague, Vivian Paladin, gives a concise explanation of the beginnings of this valid new cultural movement with the inborn perception that has become her trademark.

Burk interviewed countless people who are identified with Western art throughout the region — artists, collectors, gallery owners and art authorities. It is a remarkable cross section, and he has skillfully woven their statements through his book, their words illuminating the varied chapters to which they are especially germaine. It is a good approach, covering the entire subject by

stages but yet with historical and modern statements intermingling to make sense of the whole.

This book is well presented, in large format; over 100 illustrations, both black and white and color, fall where they should in order to support the text.

This is a book of analytical significance. And yet it is easy, even fascinating, to read. There are some words of caution about shoddiness, about forgeries, plenty of *caveat emptor* overtones to would-be collectors and less-than-valid artists who would jump on the bandwagon. But there is humor, warm philosophy, and hopeful professionalism expressed by those who work or have worked in the field of Western art.

Dale Burk's book is so timely that it already suggests a sequel or sequels to keep up with the exciting story of Western art. He has obviously started a bandwagon of his own: to step back now and take a searching, analytical look at what has happened to art in the American West.

reviewed by HELORI GRAFF

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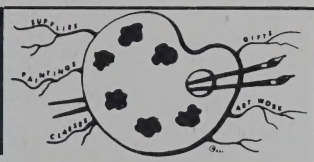

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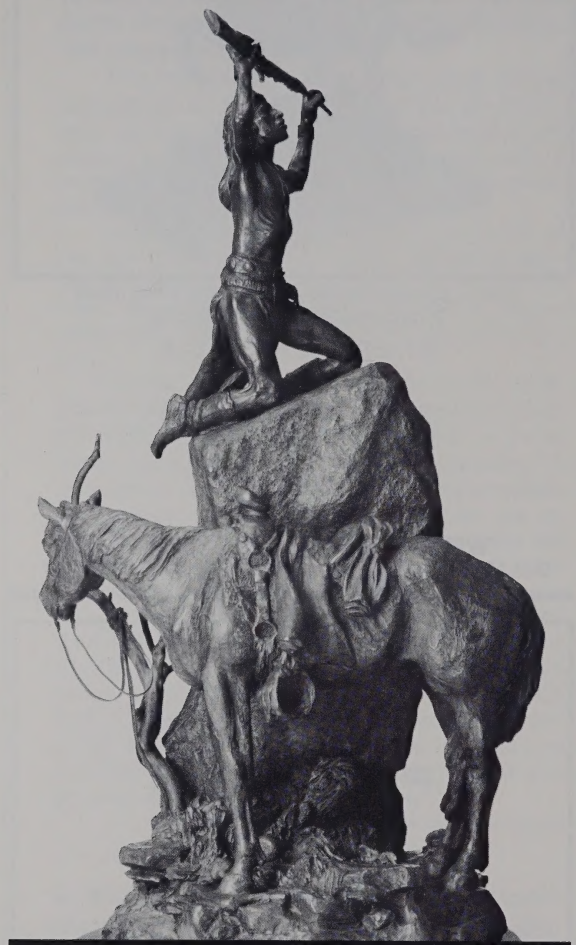

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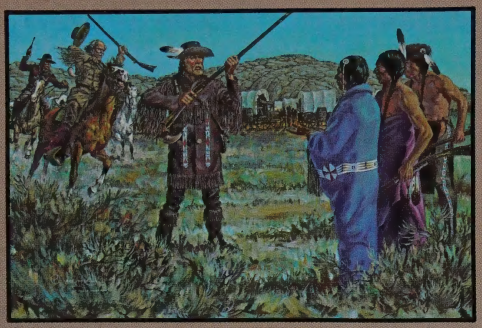

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C. In this painting, Sioux tribesmen stop to discuss the proposed Fort Laramie Treaty, one leader making the sign language symbol for "to touch the pen." The women with the travois horses ride toward the Fort and the already large camps surrounding it.

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B.

art news

(Continued from page 72)

NEW MEXICO

Jan and Dirk Schneider

Schneider's Studio/Gallery in Albuquerque regularly features the work of Dirk Schneider, Jan Schneider, Lola Clark, Robert Marble and Lopez Baylon.

The Shop Unique in Farmington has several original watercolors by Irby Brown, oils by Thed Rea, serigraphs by Phillip Bradley, prints and watercolors by Kumi and James Joe and a Bob Tommey oil. The gallery also carries stained glass, silk screens and batiks.

Selected 19th Century Plains Indian art and artifacts are offered by **Kenneth R. Canfield** in Santa Fe.

A large horizontal lithograph, measuring 30 x 40 inches, by Fritz Scholder is available at **Tally Richards Gallery of Contemporary Art** in Taos. *Sioux Burial at Mouse River* is limited to an edition of 100.

The winter show schedule at **Adobe Gallery** in Albuquerque continues with the recent lithographs of R. C. Gorman from January 18 to February 14. Opening March 1, is a show of lithographs by Earl Biss. That exhibit closes on March 28.

NORTH DAKOTA

Miss Rodeo America, Kaye Burian and Miss Rodeo North Dakota

Kaye Burian, who was co-chairman of the Western Invitational Art Show at Bismarck, had a sell-out of her oil paintings at that show. Special guests at the show were Miss Rodeo America, Diane Putnam, and Miss Rodeo North Dakota, Sue Vuylsteke.

OKLAHOMA

Owner, **Enoch Kelly Haney,** of American Indian Arts Collection in Shawnee, was elected to the Oklahoma State House of Representatives from District 28. At the gallery, art by Gary Montgomery, Troy Anderson, Dennis Belindo, Sharron Ahtone Harjo and Enoch Kelly Haney is featured regularly. Troy Anderson was the recipient of a first place award at the recent Heard Museum show.

OREGON

Northwoods Gallery in Portland announces that Robert Kercher of Great Falls, Montana, is now showing his work at the gallery. His work is displayed with over one hundred Northwest artists featured by the gallery.

Silversmithing and stained glass demonstrations are being offered at **Ruse' Gallery** in Klamath Falls. Gallery artists include Jan Horn, Leah Stump, Linda Albert, Julie Kerns, Jeanie Leard, Jeanene Jones, Jim Leard, Dorothy Hale, Bonnie Augeston, Dwight Fillmore, Barb Phillips, Bill Blankenship and Donna Bell.

Regularly featured artists at the **Favell Museum of Western Art and Artifacts** in Klamath Falls include Don Crook, Frank Magsino, George McMahan, Gerald McCann, Frank Dollar, Don Hummel, David Halbach, Judy Phearson, "La Rue" and Don Polland.

Klamath Falls Annual November Mall Fine Arts Show featured the paintings of **Lu Wells.** She was one of two artists chosen for the event. Her work may be seen at the Shasta Gallery in Klamath Falls.

SOUTH DAKOTA

Watercolorist **Larry Green** of Madison recently released the first of his old time hunting paintings in limited edition prints. The originals of the 1930s hunting scene have been the subject of a feature article in *Sports Afield* Magazine.

More than $50,000 in donations of original art has been made to Ducks Unlimited by **John Green.** The Madison wildlife artist is completing his first limited edition print. He is the son of Larry Green.

Jim Pollock of Pierre garnered the Best of Show award in the statewide 1980 South Dakota Outdoor Art Contest with his entry *Mallard Pond.* Other winners included Rose Mary Goodson, Paul Goble and Lynn Den Besten. Artists with winning works that will be featured on outdoor displays are John Wilson, Peg Nickerson and Denise Moore.

TEXAS

Altermann Art Gallery in Dallas regularly shows works by Harry Jackson, Truman Bolinger, Robert Summers, Douglas Ricks, Loretta Taylor and John Leone.

(Continued on page 80)

art news

(Continued from page 79)

TEXAS

Carl J. Smith, Ron Stewart, Katheryn Williams, Arturo Mercado, Lee K. Parkinson, Judy Gibson and Ed Herbes are among the artists regularly featured at the **Sagebrush Galleries** in Amarillo.

Watercolors by a national group of artists will be hung at **Adelle M -Fine Art** in Dallas during February. The paintings include land and seascapes. still-lifes and abstracts.

UTAH

A grand opening is scheduled for February 1 for the **Meyer Gallery** in Park City. The gallery was closed for five months for extensive remodeling. The opening will be highlighted by an exhibition of old Navajo blankets, baskets and jewelry. The works of Edward Fraughton, Bill Hill, Richard Murray, K. C. Wilson, H. Francis Sellers, Jim Taylor, Larry Elsnor, R. C. Gorman, Hughes Curtis and Dennis Smith may be seen at the gallery.

Laughing Horse Gallery in Salt Lake City was named for a painting that you must see when you visit the gallery. Artists regularly featured there are W. Steve Seltzer, Nancy Glazier, Roland Lee, Winfred Geisler, Ned Young, Kimball Warren, Gary Kapp, Larry Greer, Clark Bronson and Michael Coleman.

The *Big Winter Round-up* continues at **Heaton's Gallery West.** This event is featuring some award winners from the St. George Art Festival including Harold Hopkinson, Roland Lee, Del Parson, Leon Parson, Spike Ress and Robert Shepherd. Other artists having work displayed are Les Bogh, Wallace Brazzeal, Clark Bronson, Homer Clark, Michael Coleman, Frank Fisher, John Mariani, Starr Merkle, Merle Olson, Brent Thomson and Kent Willis. The gallery also schedules introductory shows for new-to-the-gallery artists.

The black powder deer hunt will again this year provide new painting material for Spanish Fork artist, **Michael J. Halverson.**

A special exhibit of early Utah art will be featured throughout February at **Ericson's Gallery 56** in Salt Lake City. Art by Al Rounds, Homer Clark, Dan Baxter, Peter M. Fillerup, Avard Fairbanks, E. M. Hennings, Cyrus Dallin, O. C. Seltzer, J. H. Sharp and Maynard Dixon is regularly featured at the gallery.

WASHINGTON

Coming events at **Charles and Emma Frye Art Museum** in Seattle include a show by Midwest painter, Mark King from January 27 to February 15. On February 17 a show of drawings by Jamie Wyeth opens and will run until March 8. Paintings, prints and photographs by Alaskan artists Rie Munoz and Yvonne Mozze will be exhibited beginning on March 10. That show closes on March 29.

(Continued on page 82)

Limited Edition Prints: Robert Lougheed

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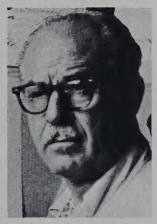

Robert Lougheed is one of several Western artists whose art career has combined a highly successful career in commerical art with a talent necessary to produce truly fine art. His painting performances have won many honors and awards that are indicative of his ability in that field and his paintings hang in major public and private collections in the United States, Canada, and Europe.

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art news

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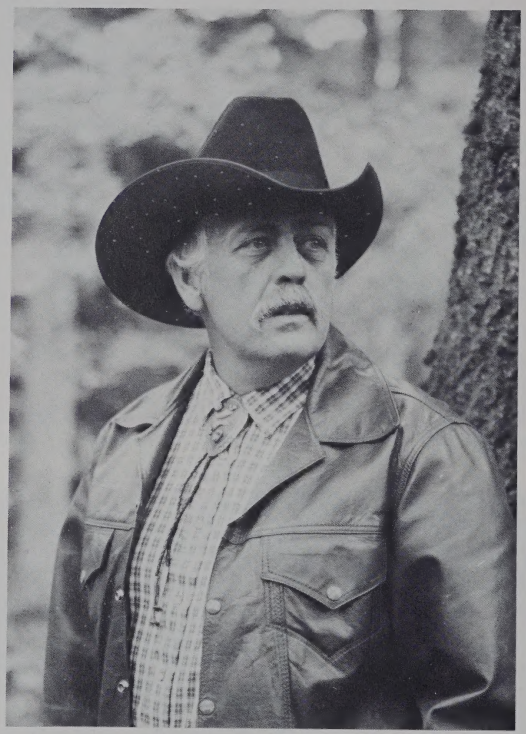
WASHINGTON



Bruce Killen

Joseph Morris and **Sharon Ross** of Tacoma, **Bill McCusker** of Yakima, **Nancy McLaughlin** of Newport, **Hal Sutherland** of Bothwell and **Laura Woolschlager** of Omak are founding members of the American Artists of the Rockies Association. Works of all twelve members will be featured at the Second Annual Invitational Southwest Rendezvous of Western Art in Tucson, February 17.

The dates of the Ninth Annual National Western Art Show and Auction have been changed to May 15, 16 and 17. The deadline for auction submittal is March 6. For further information please contact the Western Art Association, Post Office Box 893, Ellensburg, WA 98926. (509) 962-2934.

Marian Flahavin is taking time from her commissions of children, people and horses to work on oil and pastel paintings for the MONAC show. The Spokane artist is completing a large oil portrait of an Oregon rancher and his family which she plans to exhibit.

Gallery Select in Seattle regularly features the works of Joe Beckner, Mitch Billis, Hal Sutherland, Jim Powell, John Encinias, Bruce Killen, Stan Miller, Joe Bohler, Pat Lipetsky, Laura Woolschlager and Len McCann.

Sherryl Evans WAOAW is working on paintings of draft horses and mules in harness for the MONAC Show. The Ritzville artist also does miniatures in oils.

(Continued on page 84)

GRIZZLY TREE GALLERY

invites you to attend a very special art event. The first exhibit and sale of Western Art for the benefit of Colorado's S.I.D. (sudden infant death) at Denver's Sheraton Inn (I-25 at Bellevue).

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art news

(Continued from page 82)

WASHINGTON

Ned Mueller

Closing February 5 at **Gallery IV** in Tacoma is a show featuring oil and gouache paintings by Ned Mueller and soapstone carvings by Laurent Chantry. From February 6 to March 5 the gallery will host a show *Tacoma Women in Art.* The show will include Sharon Ross, Suzi Flood, Colleen Smith, Lorraine Phillips, Pat Rutledge, Gabel Kurtz, Carol Snow, Antji Brink, Mary Seymour, Orpha Picerchio, Donna Stanke, Judy Kalin, Mona Wasburn, Mary Griffith, Lynn Farren, Florence Welborne, Olive Bowlby, Michi Osaka, Fumiko Kimura and many others.

Hal Sutherland of Bothell will be showing his work at the MONAC Show in Spokane February 27-28 and at the C. M. Russell Show in Great Falls, Montana, March 20-21.

Wildlife and Western artist, **Kenneth J. Hurley of** Raymond is showing at Ruse Gallery in Klamath Falls, Oregon, The Wickiup in Coeur d'Alene, Idaho, the Bear Track Gallery in Pashastin, the Hank Taylor Gallery in Montesano, the Old Hotel, Inc. in Othello, the Valley art Center in Clarkston, the Dancing Eagle Gallery in Seattle and at his home studio. He just completed a highly successful one-man show at McDowell's Paint Center.

Christy Ann Hensler

Christy Ann Hensler of Spokane was the artist-in-residence during November at the Museum of Native American Cultures in Spokane. She was also guest artist for the First Annual Invitational Wildlife Art Show Sale in Spokane. Her wildlife miniature paintings may be seen at J. Harken and Associates Gallery in Spokane, The Kerwin Galleries in Burlingame, California, The Wikiup in Coeur d'Alene, Idaho, and at the Montana Gallery and Book Shoppe in Helena, Montana.

(Continued on page 86)

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The Stage Is Early Oil From Art of the West Gallery collection

Art of the West Gallery is located next to Trailside Gallery in the Scottsdale Mall.
Please check Scottsdale information for our new phone number.

art news

(Continued from page 84)

WASHINGTON

James Stafford at Studio Northwest in Chehalis was elected to membership in the Society of Animal Artists in July and participated in the Game Conservation Show in San Antonio, Texas, in September. He is now working on the world record Dall sheep for the North American Federation of Wild Sheep. The sculpture will be sold through the Federation.

WYOMING

The **Buffalo Bill Historical Center** has closed for the 1980 season and will reopen on March 1. The featured exhibit at that time will be a collection of paintings and drawings by the late Indian artist T. C. Cannon.

Jinx Stringham and **Mel Dobson,** both of Jackson Hole, are included in the founding members of the American Artists of the Rockies Association who will be featured at the Second Invitational Southwest Rendezvous of Western Art at Tucson on February 17.

The gallery's first year will be celebrated in March with a show at **Oregon Trail Fine Arts Gallery** in Casper. Artists shown at the gallery are Joe Beeler CA, Chester Comstock, Nick Eggenhofer, Pershing Geiger, Skip Glomb, Glen Hopkinson, Harold Hopkinson, Vel Miller, Terry Murphy, Barbara Schaffner, Frank E. Schoonover, Conrad Schwiering NAWA, Bill Nebeker CA and Tracy Beeler.

A new bronze sculpture *The Pasha's Stallions* by Wyoming artist Barbara Finch is featured now at **The Galerie** in Cheyenne. The gallery also has George Phippen bronzes and the works of Maggie Goodwin in addition to original paintings of regular gallery artists. Don Polland pewter sculptures are also available. ■

News items and photographs for the ART NEWS column should be sent to ART WEST at least two months in advance of the exhibit or activity. Sorry, photographs of art works will not be published in the ART NEWS column.

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COMPETITION

Washington State University's Museum of Art will sponsor an invitational regional exhibition and symposium in the spring of 1982 on "The Artists of Mount St. Helens: Living with the Volcano."

Sanford Sivitz Shaman, museum director, said the show-symposium would explore all aspects of the visual arts, from the highly narrative to the abstract.

"Artists living in the area affected by the Mount St. Helens eruptions will be invited to create works of art for the exhibition that deal with the theme of living with the volcano," Shaman said.

"The event will demonstrate how the visual arts express the humanistic effects of the presence of the volcano."

Critics and artists will be invited to discuss questions of regionalism and the effect of the volcano.

Shaman recently returned from a trip to Washington, D.C., where he met with representatives of the National Endowment for the Arts and the National Endowment for the Humanities. He said they have been "quite encouraging" about the project.

•

A nationwide competition is now underway to design a memorial to the veterans of the Vietnam War. To be located in Washington, D.C., the memorial will honor the 2.7 million Americans who served in Vietnam, and especially those who sacrificed their lives.

The competition is open to all American designers - architects, sculptors and artists - professional and non-professional. The winner will receive a cash award and will be retained as design consultant through completion of the memorial. There will also be a cash award for the second and third place and up to fifteen honorable mentions.

For information write: Vietnam Veterans Memorial Fund, Attention: Design Competition, Suite 806, 1730 M Street, N.W., Washington, D.C. 20036.

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